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*Forgotten Places, Abandoned Buildings*, is a three-movement song cycle for metal vocalist, flute, clarinet, violin, cello, piano, drum set, and electronics. The piece is written specifically to take advantage of the performance abilities of vocalist Tyler Rayle of the Greensboro-based band Beyond This, and is based on poetry by Emily Dunbar. The intention of *Forgotten Places, Abandoned Buildings* is to seamlessly fuse elements of classical and popular music, particularly metal, punk, and emo-rock. In addition to drawing on inspiration from Rayle and Dunbar, this fusion was achieved by incorporating influences of the work of other singer-songwriters music such as August Burns Red, iwrestledabearonce, and Sarah Kirkland Snider.

The main challenges faced included taking what is essentially an aural tradition that exploits the individuality of the specific performers and translating that into something that is written down and playable by a wide range of musicians. The methods to overcome this challenge included making transcriptions of songs by August Burns Red and iwrestledabearonce and using spectral analysis on recordings by metal vocalists. I expect that the resulting piece is a haunting and viscerally powerful work of chamber music. Looking to the future, my aim is to have this song cycle recorded as a six-track album, and released on a record label.

# FORGOTTEN PLACES, ABANDONED BUILDINGS: A SONG CYCLE FOR PIERROT ENSEMBLE AND METAL VOCALIST

by

Jacob R. Thiede

A Thesis Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Music

Greensboro
2016

Approved by

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Committee Chair

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# CHAPTER I

# INTRODUCTION

Inspiration for *Forgotten Places, Abandoned Buildings* comes from many different sources. In Murray, KY, houses, businesses, and churches are continually built, occupied, then abandoned. These abandoned buildings served as my inspiration for creating a musical narrative. I often find myself thinking: how much time was occupied there? Whose lives were affected by this place? And why are they forgotten now? Such stories are brought to life in the poems of Emily Dunbar. More specifically, the narratives revolve around individual people connected to, respectively, a house, a barn, and a church. These various buildings, and the people within them, are referenced in the four Dunbar poems and mapped to the three movements of *Forgotten Places, Abandoned Buildings*.

Named after the piece of music written by Arnold Schoenberg, the so-called "Pierrot ensemble" has been in existence since 1912. More recently, the ensemble has received popularity due to the success of ensembles such as eighth blackbird, New York New Music Ensemble, and the Da Capo Chamber Players.

Other ensembles, such as ShoutHouse based in New York City, incorporate vocalists from different styles and cultures to create new aesthetics within the century-old ensemble. While my thesis incorporates what has become recognized as the standard

instrumentation for this type of ensemble (flute, clarinet, violin, violoncello, piano, and percussion), I have chosen to incorporate a metal vocalist in my music.

On the metal side of things, vocalists typically are associated with sub-genre's such as screamo and emo. During the turn of the last century, the metal vocalist has shifted to create and define numerous sub-genres. As a result, two different styles of vocal technique are often referred to: screaming and clean vocals. This composition serves as exploration into the creative possibilities for metal vocalist and incorporating the metal style within the Pierrot ensemble.

The methodology used to achieve an authentic "metal" sound in this composition partly involved transcribing songs by well-known bands like iwrestledabearonce (IWABO) and August Burns Red (ABR). These transcriptions served as a foundation for understanding how metal artists incorporate creative rhythms and riffs. I also listened carefully to vocalists from metal bands to drive my understanding of how to efficiently notate for metal vocalist. To achieve a pop sound in the second movement, I referred to the music of Sarah Kirkland Snider. Her song cycles, including *Penelope* and *Unremembered*, contain a similar instrumentation to the Pierrot ensemble (strings, woodwinds, piano, percussion), and served as an additional foundation for writing *Forgotten Places, Abandoned Buildings*.

To create a system of notation for the metal vocalist, I studied various recordings of metal vocalists. Additionally, I used *Spear*, an open source program that is capable of spectral analysis, to understand screaming on a spectral level. By these observations, I created a customized clef specific to screaming.

Following this experience, I incorporated the techniques and skills learned to create a unique style of music. More specifically, I adhered by the creativity for rhythm within metal and an efficient notation for composing for the metal vocalist.

# CHAPTER II

# RHYTHM AND VOCAL TECHNIQUES IN METAL MUSIC

One of my artistic aims for *Forgotten Places, Abandoned Buildings* was to incorporate elements of pop, punk, and metal idioms into the four movements of the song cycle. I studied research by Guy Capuzzo on the complex rhythms of the band Meshuggah. His transcriptions of Meshuggah's work laid the groundwork for how I analyzed other metal tunes. Secondly, I analyzed recordings of metal vocalists in order to devise a method of effectively notating specific aspects of speaking, screaming, and whispering in a "metal" style. These studies allowed me to write in an informed manner that accurately depicts metal as a style. Two bands whose rhythmic creativity influenced *Forgotten Places, Abandoned Buildings* were August Burns Red and iwrestledabearonce. I analyzed one song by August Burns Red and two songs by iwrestledabearonce.

## Transcription and Analysis of Rhythm in Metal Music

Upon transcribing these three tracks, I realized that because of the complex rhythms and riffs of the band, the vocalist would usually displace the natural accents of their words to align with the overall rhythmic phrase.

For example, in *Carbon Copy*[1] by IWABO, the group performs three phrases of varying meters (4/4+7/8, 4/4+4/4, 4/4+3/4). Within these complex phrases, the vocalist displaces the typical "strong" and "weak" accents on words to match the rest of the ensemble (Figure 1). Measure three of the transcription in particular is interesting—instead of placing the "strong" accent in the middle of the word (ex-IST-ing), the vocalist places the "weak" accent in the middle (EX-ist-ING). This practice of unusual syllabic stresses continues to be incredibly appealing to me as a composer. Using this flexibility, or indeed indifference to "proper" accentuation, allows freedom within various complex grooves for *Abandoned Buildings, Forgotten Places*.

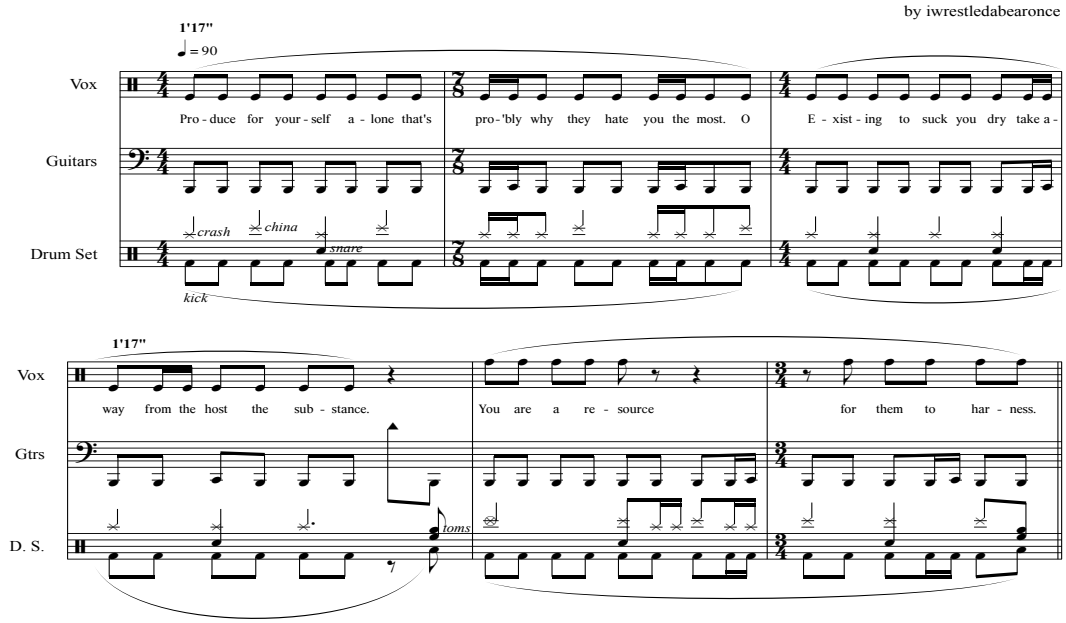


Figure 1. *Carbon Copy* Transcription.[2]

[1] iwrestledabearonce. *Carbon Copy*. Hail Mary. *Artery Recordings*. Track 3. June 2015.
[2] iwrestledabearonce. *Carbon Copy*. Hail Mary.

Another important realization from transcribing *Carbon Copy* was the flexibility of the underlying rhythmic groove. The group creatively alters what would normally be considered an eight beat phrase structure into three distinct 2-bar groups. In *Carbon Copy*, demonstrated in the the three phrases in the example above. Over the course of three short phrases, the drummer, with cymbals and snare drum, expresses variations of three metrical patterns. For the first 2-bar phrase, beat three is accented and cymbals decorate the guitar riffs. The second phrase contrasts by using diminution, or what is known vernacularly in metal as a "two-step" in that the snare is hit on beats two and four. In the first bar of the third phrase, the space between the cymbal and snare is augmented, and the snare emphasizes beat 3, as in first phrase.

In *Back Burner*[3] by August Burns Red, the band disguises a 3/4 hemiola within a 4/4 structure (Figure 2). All players, excluding the drummer's consistent crash and snare hits, play the groove in groups of three beats. While most musicians would be satisfied with this classification, I found a relationship between the 3/4 hemiola and the overall phrase: it appears to be an "aligned combination time signature cycle." My concept of an aligned combination time signature cycle is based on what Philip Stoecker calls an "aligned combination interval cycle" in his article analyzing Thomas Adès's *Piano Quintet,* Op. 20.[4] Where three twelve-step cycles (mod-12 cycles) consist of pitches alternating by varying intervals. The first cycle, labeled Interval-2, alternates by major

[3] August Burns Red, *Messengers*, Purchased AAC audio files (iTunes album), Solid State Records, June 2007.

[4] Philip Stoecker, *Aligned Cycles in Thomas Adès's Piano Quintet*, Music Analysis, Vol 33, October 2013, p. 34

seconds, returning to the original pitch class C after 6 and 12 steps. The second cycle, Interval-3, alternates by minor thirds, returning to the original pitch class E after 4, 8 and 12 steps. The third cycle, Interval-4, divides the 8ve into 4 parts, returning to the original pitch class on the 3rd, 6th, 9th and 12th steps. Thus, the original vertical combination of pitches (C, E, G) only recurs after 12 steps of each interval cycle. Adès creatively aligns these cycles to create new harmonic material (Figure 3).

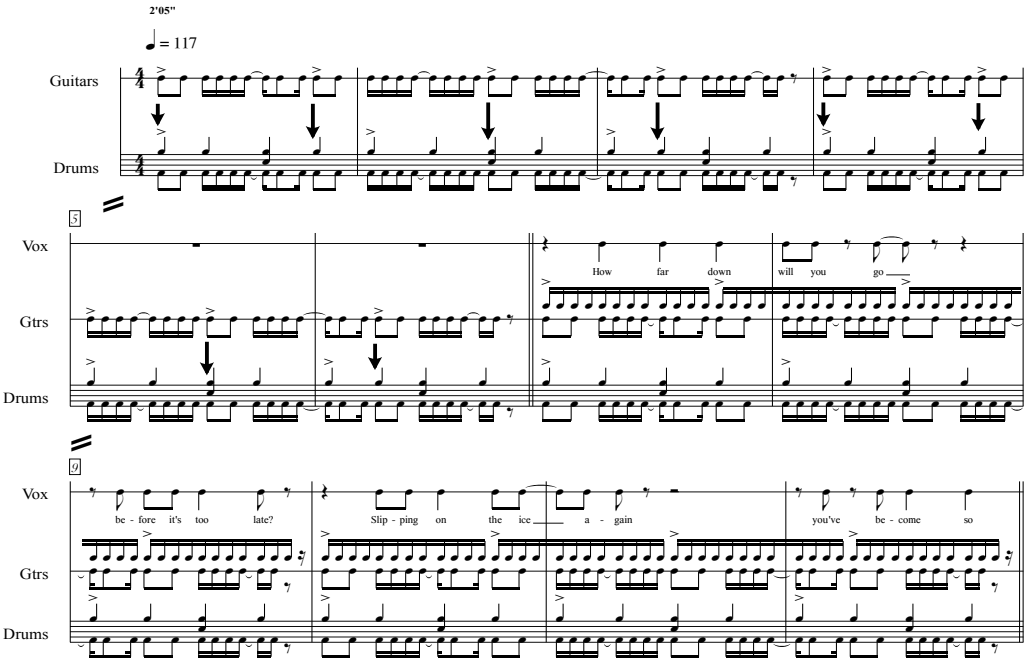


Figure 2. *Back Burner* Transcription

**Interval-2: C D E F# G# A# C D E F# G# A# (C)**
**Interval-3: E G A C E G A# C# E G A# C# (E)**
**Interval-4: G B D# G B D# G B D# G B D# (G)**

Figure 3. From *Aligned Cycles in Thomas Adès's Piano Quintet* by Philip Stoecker[5]

[5] Philip Stoecker, *Aligned Cycles in Thomas Adès's Piano Quintet*, p. 34

The notes in the first chord are "G, E, C," or the first point of the 12-step cycle. The notes in the second chord are "B, G, D," or the second point of the 12-step cycle. The difference between the first chord and second chord are the intervals between each of the respective notes: G to B is a major third, E to G is a minor third, and C to D is a major second. The notes of the third chord are "D-sharp, A-sharp, E." Comparing the notes of second chord to the third chord, we find that B to D-sharp is a major third, G to A-sharp (or B-flat) is a minor third, and D to E is a major second. Over the course of 12 steps, each individual interval cycle repeats a unique number of times. For "Interval-2" the cycle repeats twice, "Interval-3" repeats three times, "Interval 4" repeats four times, etc.—and this continues until the twelfth step, where the original G, E, C collection returns.

For time signatures, any modular cycle number can be used. Instead of aligned cycles containing twelve-steps that are pitches, the composer can use beats in a modular system. Looking back to the *Back Burner* (Figure 2), ABR uses twelve total beats for their phrase (see, for example, mm. 1-3 in Figure 2). Here, the constant duration comprises twelve beats, and the variable is the number of equal groupings within the 12-beat cycle. For *Back Burner*, two different aligned combination time signature cycles are aligned: 4/4 and 3/4. Because twelve beats are the common factor between 4/4 and 3/4, the result are two different phrases that align after twelve beats. In the example, the guitarists play phrases employing four 3/4 measures and the drummer plays a phrase three 4/4 measures. Hypothetically, one could possibly incorporate fractions and mixed fractions (or decimal numbers) in such a scheme. One example I provide includes

dividing twelve beats by five to result in five 2.4/4 phrases (Figure 4). To simplify, I translated the decimal number, 2.4, to a mixed fraction 2 and 4/10ths. This was further simplified to 2 and 2/5ths over 4 (the quarter note is the source of the beat). In this case, the bass drum and cymbals might hit on the downbeat of every beat of the 4/4 bar, and the snare would play on beat 3. Virtuoso guitarists would play a shredding riff in quintuplets that has accents as shown in Figure 4.

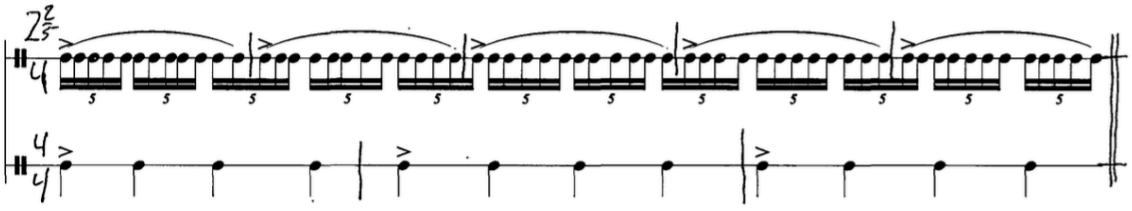

Figure 4. Five 2.4 Beat Phrases Within a 12 Beat Cycle

The last transcription I made was of IWABO's *Gift of Death*[6]. This transcription further proved the importance of how the drummer establishes the foundation of the groove or combination cycle. Upon initial listening, I was intrigued by the complexity of the rhythms, harmonies, and phrases. Then, after listening through the first thirty seconds multiple times, a pattern was detected. This was due to the drummer's consistent beating on the snare every beat three. Originally, I imagined that the rhythmic aspect of the phrasing to contain multiple meter changes, both simple and complex (Figure 5). Then,

[6] iwrestledabearonce. *Gift of Death*. Hail Mary. *Artery Recordings.* Track 1. June 2015.

after the aforementioned realization, the transcription was corrected to the drummer's attention to the consistent 4/4 foundation (Figure 6).

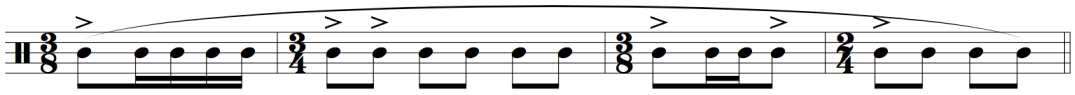

Figure 5. Original Transcription of Metering for *Gift of Death*

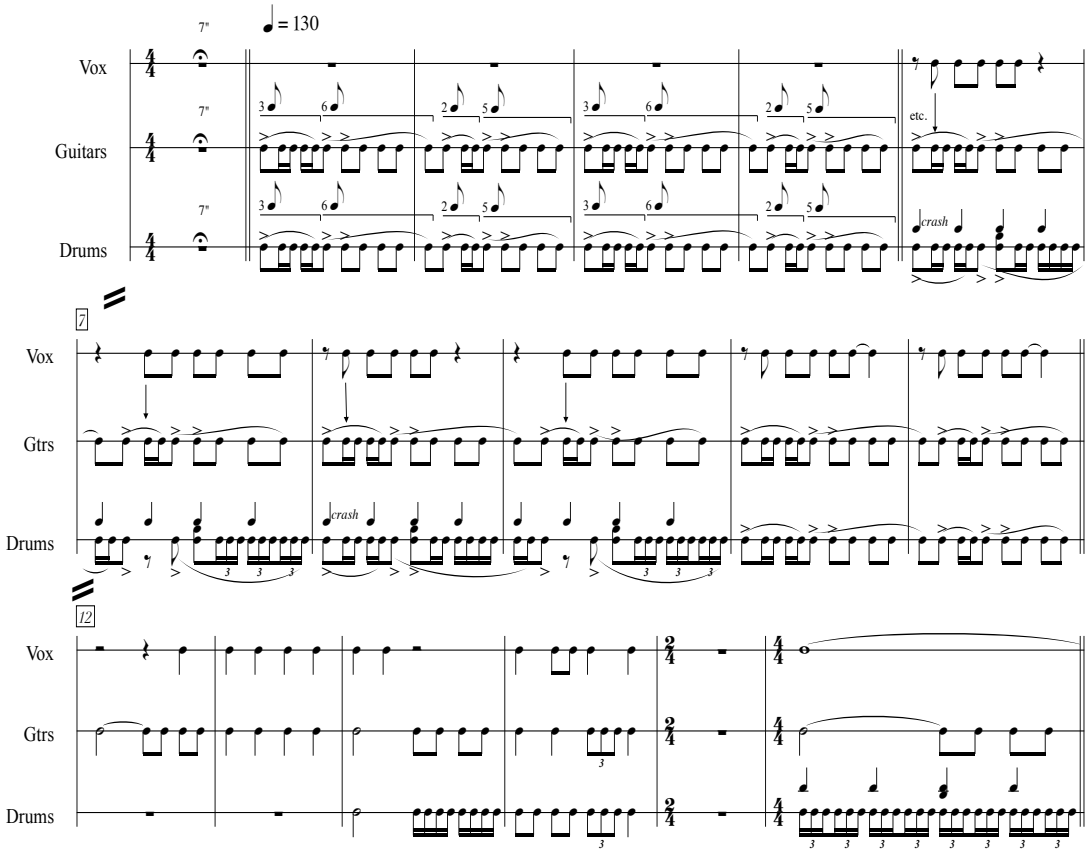


Figure 6. *Gift of Death* Incorporating Drummers Foundational 4/4 Metering

**Vocal Technique and Notation of Metal Vocalists**

While composing *Forgotten Places, Abandoned Buildings*, one main challenge I faced was the lack of a "traditional" notation for screaming. Transcribing and observing the songs by ABR and IWABO led to an understanding of how the vocalists varied the timbres of their screams. By observing, I then decided to classify metal vocals by low screams (or "growling"), mid-level screams, and high screams (or "screeches"). To vary these different timbres in screaming, I decided to organize them by how the vocalist shaped their mouth in coordination to specific vowel shapes. This led to the construction of the "vowel clef," which will be introduced later in this section.

To investigate the sound of screaming, I turned to the open source program *Spear*. With this program, I was able to use spectral analysis of various recordings of multiple screamers in a controlled environment. One such recording originated from the song *AC-130* by Attack Attack, an American metal band.

In this spectral analysis, the band plays from 0'46" to 0'51" of the track. From approximately 0'48" to 0'52", the vocalist screams "you're better off dead." What was interesting to find was the correlation between frequency and vowel sound. Observing the spectral analysis revealed an association with specific frequencies with the screams of the vocalist (Figure 7).

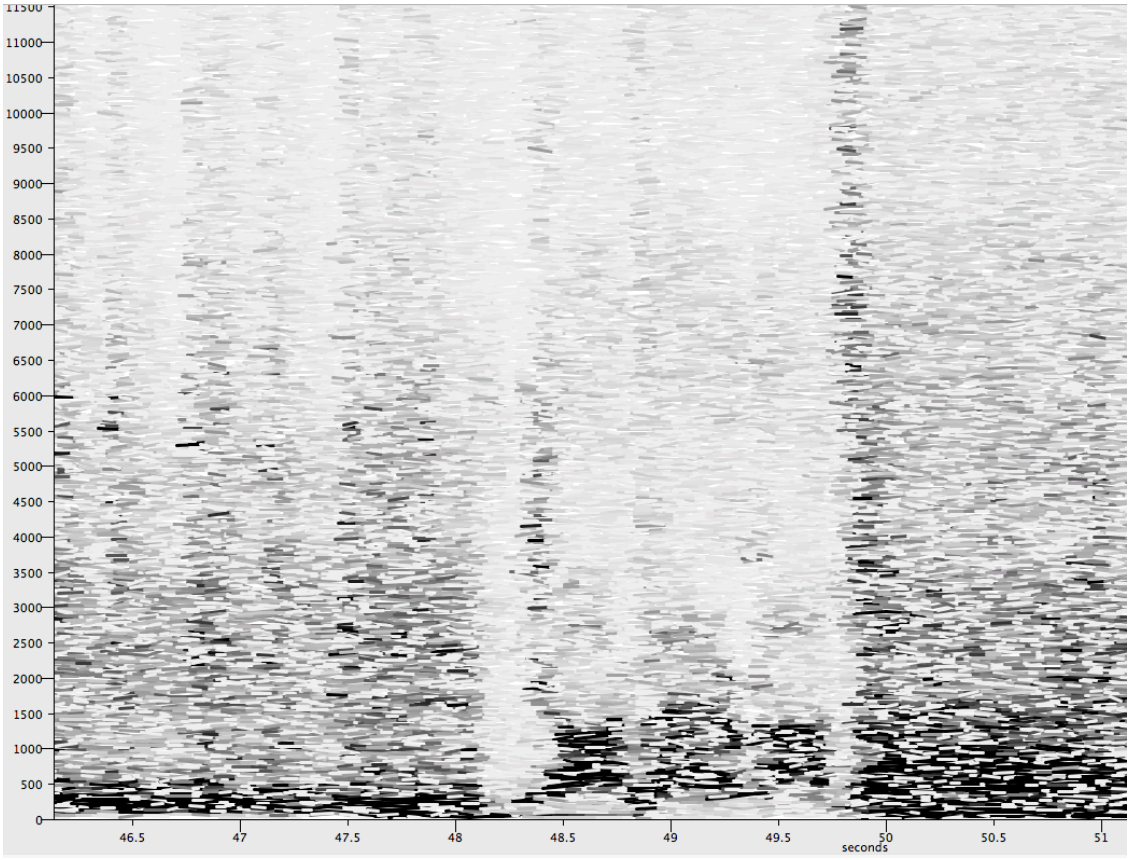


Figure 7. Spectral Analysis of Attack Attack's song *AC-130*[7]

The differences between the words spoken from 0'48" to 0'52" are the various vowels in the lyrics. With proper vocal technique, the metal vocalist can say words with an array of vowels and perform them with a variety of vowel sounds while saying the words to result in "highs" (screams) and "lows (growls).

The purpose of investigating and understanding screaming on a spectral level were to clarify the system of notation for the metal vocalist. In performance of this piece,

[7] Attack Attack, *Attack Attack! (US)*, Purchased AAC audio files (iTunes album), Rise Records, June 2010.

the vocalist screams the lyrics in the composition (lyrics written by Emily Dunbar and included in Appendix A). While screaming the lyrics, the vocalist must use the corresponding vowel on the "vowel clef." The vowel clef is used to correspond with what are known as "highs" and "lows" in the metal community. If the vocalist screams the lyrics with the vowel shape "oo," the resulting vocals will be low sounding noise. If the vocalist screams the lyrics with the vowel shape "ee," the resulting vocals will be high sounding noise.

Notation for the metal vocalist was addressed by observations of vocalists from various metal bands. From these observations, I found that certain vocalists vary their screams in terms of low sounding screams (or growls), mid-level screams, and high-pitch screams (screeches). Based on how each vocalist controlled the timbre (high or low sounding), I created a vocal clef in an effort to notate these timbral differences.

For the purposes of *Forgotten Places, Abandoned Buildings,* the metal vocalist can create a variety of high and low screams regardless of the lyrics' vowels with the vowel clef, provided in Figure 8.

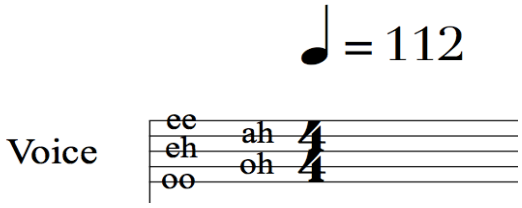


Figure 8. Vowel Clef from Movement Three, The Church

# CHAPTER III

## THE MUSIC AND APPLICATION

By analyzing and understanding metal music, I was able to write the composition with clarity and precision. I was able to understand the aesthetics and techniques of the genre and, because of this understanding, incorporate them very easily.

For the first and third movements, rhythmic variety were most important. A time signature cycle was also included in movement two (Figure 9). This cycle used 15 total beats with six 5/8 phrases and five 3/4 phrases. Continuously altering and varying eight beat phrases were also included throughout movement one to create an unstable or uneasy mood. Similar to IWABO's *Carbon Copy*, these alterations and variations of eight beat phrases were included throughout movement one (Figure 10).

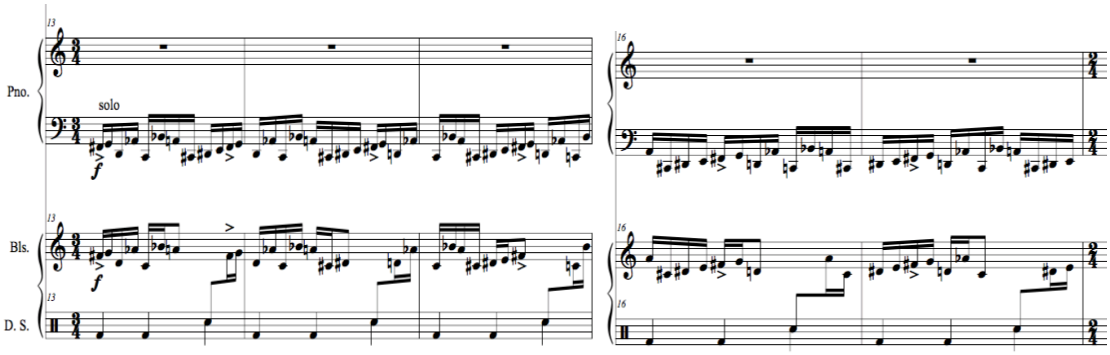


Figure 9. Time Signature Cycle in Movement Three, *The Church*

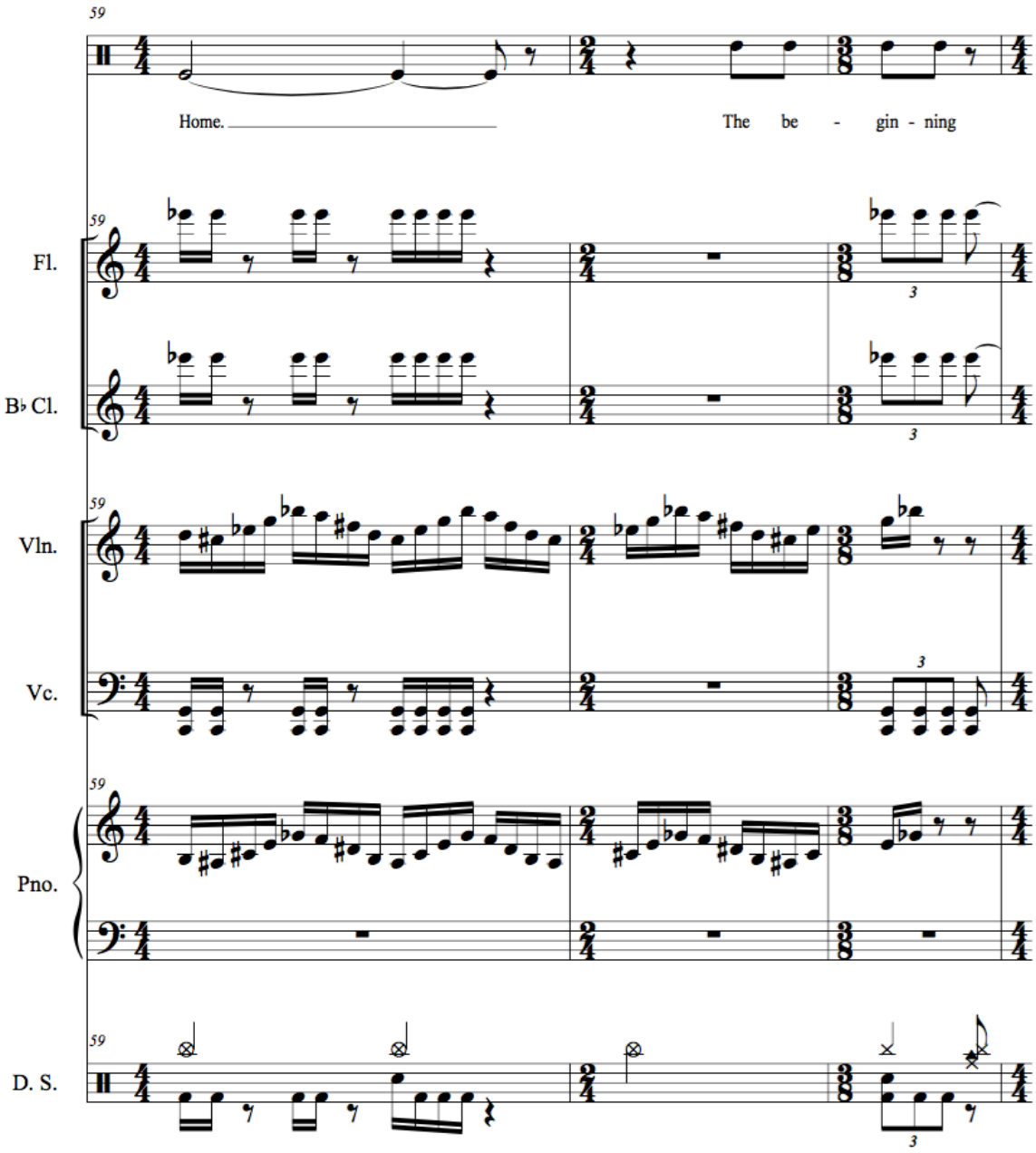


Figure 10. Rhythmic Sculpting in Movement One, *The House*

For movements one and three, which require whispering and screaming, I created a personalized clef that maps to specific vowels (oo, oh, ah, eh, ee). The vowels are the designated shapes the vocalist must form while screaming or whispering the lyrics (Figure 11). While the performer screams or whispers the lyrics, they are to match the vowel shape with the coordinating clef line's vowel sound.

The second movement incorporates a "pop" aesthetic throughout. I wanted create this movement with a familiar form. It can be analyzed as having an ABA'CB', or verse-chorus-verse with a bridge that leads to the final chorus. More specifically, mm. 1-47 are verse one, mm. 48-63 are chorus one, mm. 64-99 are verse two, mm. 100-117 are the bridge, and mm. 118-134 are the final chorus. The approach to writing a pop song within the context of a classical ensemble setting was influenced by the song cycles by Sarah Kirkland Snider and other *New Amsterdam Records* artists. Simple harmonic progressions within a consistent diatonic pitch space (for example, vi-IV-I-V) are used throughout with infectious grooves with the drum set.

Along with the metal vocalist, the drum set part demands professional virtuosity that is familiar to any metal fan. The drummer must use a double bass drum pedal and be familiar with metal rhythmic techniques in order to execute with the appropriate style and sound. Such rhythmic techniques include blast beats, or fast repetitive sixteenth notes on snare and cymbals (see Appendix B, I. The House, m. 4) and arhythmic grooves (Appendix B, I. The Church, m. 19).

Throughout the entire work, I envisioned working in a recording studio with unlimited amount of time to work on the piece. Because of this, I was able to

embellish the music with various electronic accompaniments. In the first movement, a bass drop can be heard at m.50 after the climactic build in the strings and percussion sections. In the second movement, a granulated sine tone was added at m. 64 to give a drone-like ambience to the dark mood of the song.

# CHAPTER IV

# CONCLUSION

The main challenges for this composition were matching my compositional technique to the chosen style (metal) and to efficiently notate music for a metal vocalist. In an attempt to match the aesthetic, transcriptions of songs by metal bands that have pioneered and championed the genre aided in creating clear compositional technique.

The efficiency of notation for the metal vocalist was addressed by observations of vocalists from various metal bands. From these observations, I found that certain vocalists (from ABR and IWABO) vary their screams in terms of low sounding screams (or growls), mid-level screams, and high-pitch screams (screeches). Based on how each vocalist controlled the timbre (high or low sounding), I created a vocal clef in an effort to notate these timbral differences.

In future endeavors, I expect that research into vowel sounds will not only assist accurate notation of metal music, but also give concrete proof for such claims. I hope to do further research using more in-depth studies using spectral analysis can aid in such an endeavor.

I also plan to continue to develop *Forgotten Places, Abandoned Buildings*, preparing the work and additional music for a full-length album. Because the piece was written with the recording studio in mind. I will be able to incorporate new electronic elements to enhance the aural experience for the listener.

Although more work is planned, *Forgotten Places, Abandoned Buildings* already stands as an important landmark in my compositional development. By writing with a specific style in mind and also expanding my approach to sound and timbre, *Forgotten Places, Abandoned Buildings* has changed my understanding of composition and allowed new techniques to be learned.

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APPENDIX A

TEXT BY EMILY DUNBAR

From the collection **Abandoned Buildings, Forgotten Places**[8]

**I. The House**

Birth.
The beginning that always ends whether wanted or not.
Home.
The feeling. A building that becomes a shell whether wanted or not.

**II. The Barn**

Years have passed. We are not new.
The shine has gone out of us together.
Rot has begun to set in my bones &
I see we are walking the same path.

My memories seeping from every crease with no chance of saving.
Your worth crumbling with every storm with no chance of renewal.
My sight fading.
Your walls falling.
We are dying.

There's only one possible end.
You are splinters & soon will be dust.
Once, we were shelters. Your walls encased
my livelihood. Your ceiling protected my crops.
Now, we sag & groan with each gust of wind
signaling the end of us both.

My memories seeping from every crease with no chance of saving.
Your worth crumbling with every storm with no chance of renewal.
My sight fading.
Your walls falling.
We are dying.

Time has never slowed or stopped for anyone.

[8] Dunbar, Emily. *Forgotten Places, Abandoned Buildings*. Spring 2016.

We will never be the exception.
There will be no reprieve as we crumble.
My memories seeping from every crease with no chance of saving.

Your worth crumbling with every storm with no chance of renewal.
My sight fading.
Your walls falling.
We are dying.

**III. The Church**

The fire burned hot but the bell still rings.
Solitary & jutting up from the
wreckage of the church that once was
bright & full of life now just resembles
hell burned over.
Soot streaked stubs of stone
surrounded by more & more growth
with every visit.
This place has gone to hell
& returned as purgatory.
A constant, silent waiting for change
that will never come
but slowly sinks, overcome with green.
Defeated. Lost.

This document serves as verified permission for Jacob Thiede to incorporate the following poems by Emily Dunbar in his Master of Music Thesis, *Forgotten Places, Abandoned Buildings*

The House
The Barn
The Church
The Business

I, Emily Dunbar, give Jacob Thiede permission to these copyrighted poems for the use and completion of his Master of Music Thesis, *Forgotten Places, Abandoned Buildings*.

Emily Dunbar
Printed Name

Emily Dunbar
Signature

# APPENDIX B

# SCORE

# Forgotten Places, Abandoned Buildings

A song cycle for pierrot ensemble and metal vocalist

Jacob Thiede (2016)

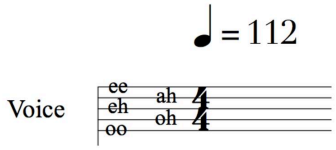
**Duration:** 10 min.

**Instrumentation:**

Metal Vocalist (screaming and clean vocals)
Flute
B-flat Clarinet
Violin
Cello
Piano
Percussion

## Performance Notes

Where the metal vocalist whispers and screams, the clef can be referred to in regards to what vowel shape they maintain while whispering or screaming the lyrics. Where "oo" is lowest and "ee" is highest, all vowels in between (from low to high) are "oh," "ah," and "eh."




In the second movement, the vocalist must play the bells.

The percussionist has two setups. The first is a drumset that includes a double bass drum pedal, crash cymbal, china cymbal, and triangle. The second is a kick drum, snare drum, one crash cymbal, and a bell kit.

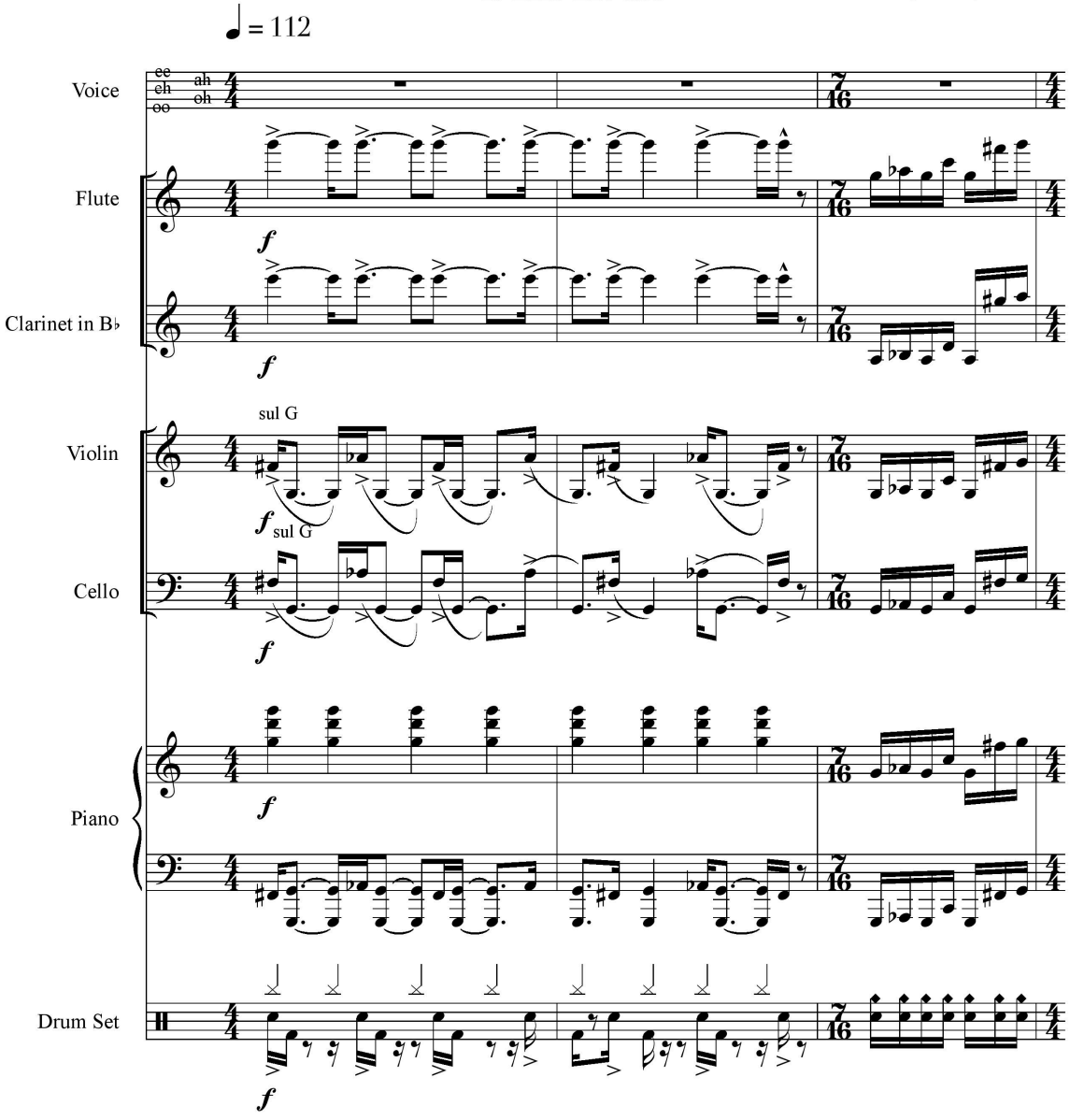
The following score is a transposing score.

Score

# Forgotten Places, Abandoned Buildings

music by Jacob Thiede
words by Emily Dunbar

## I. The House

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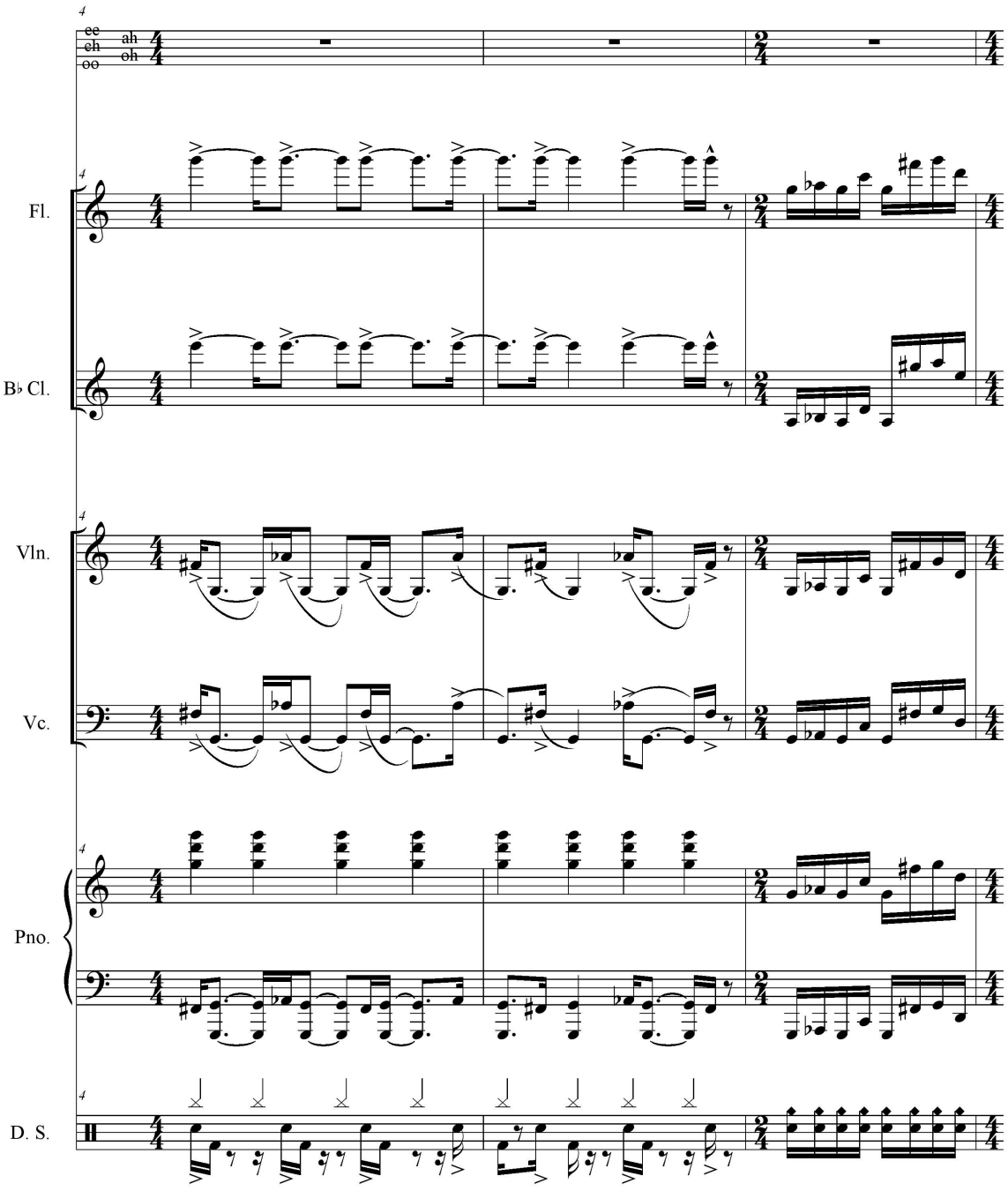
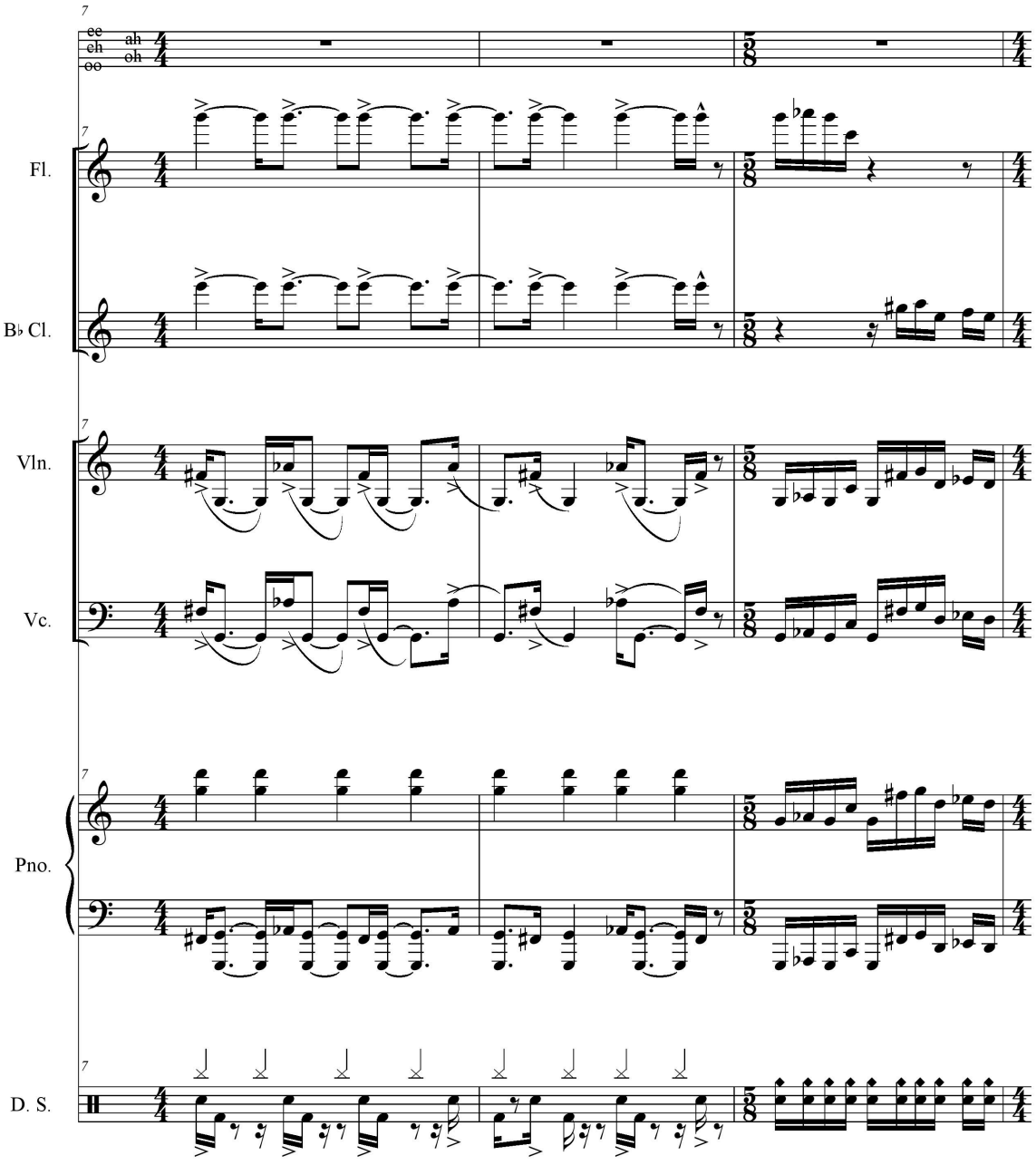
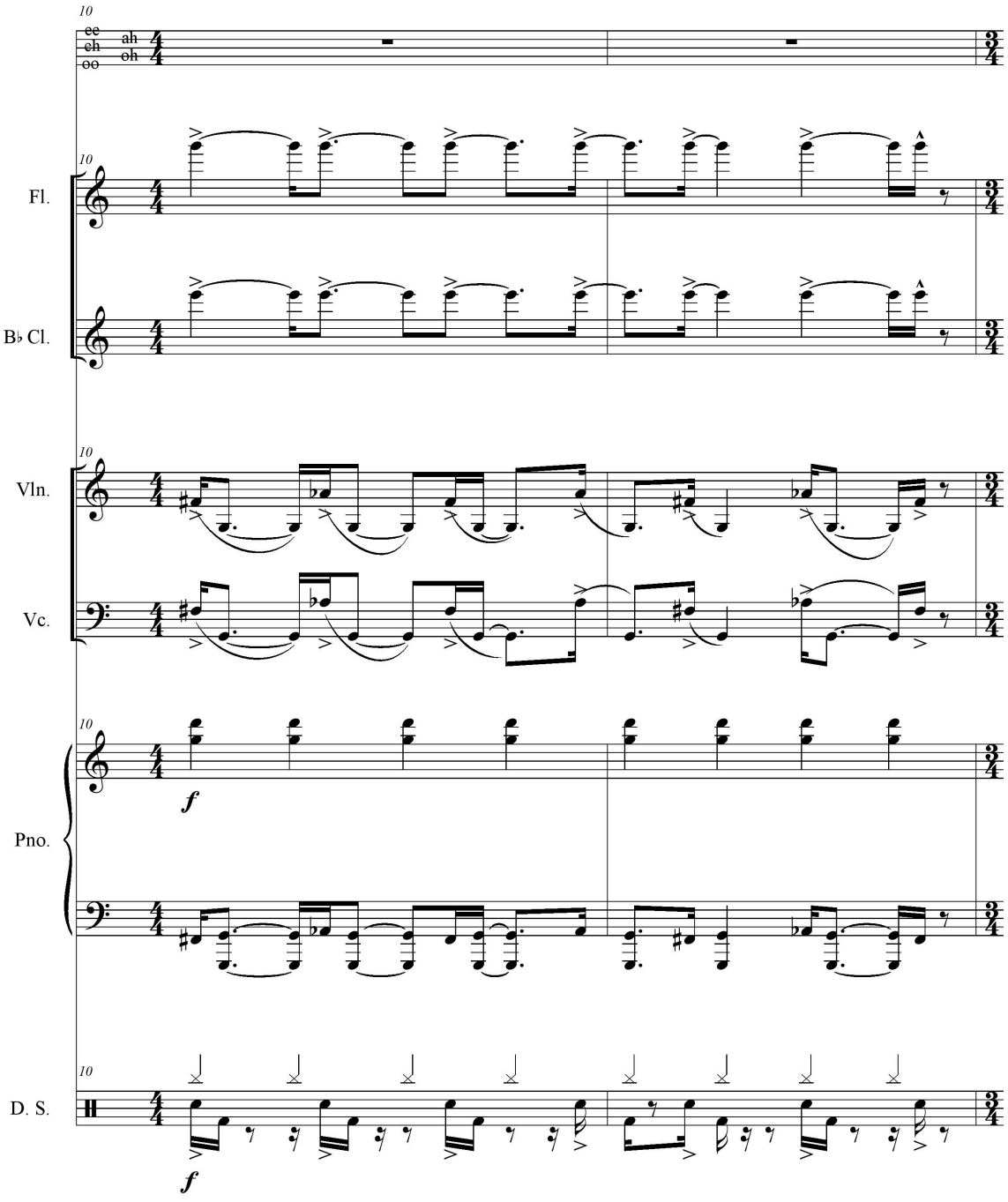
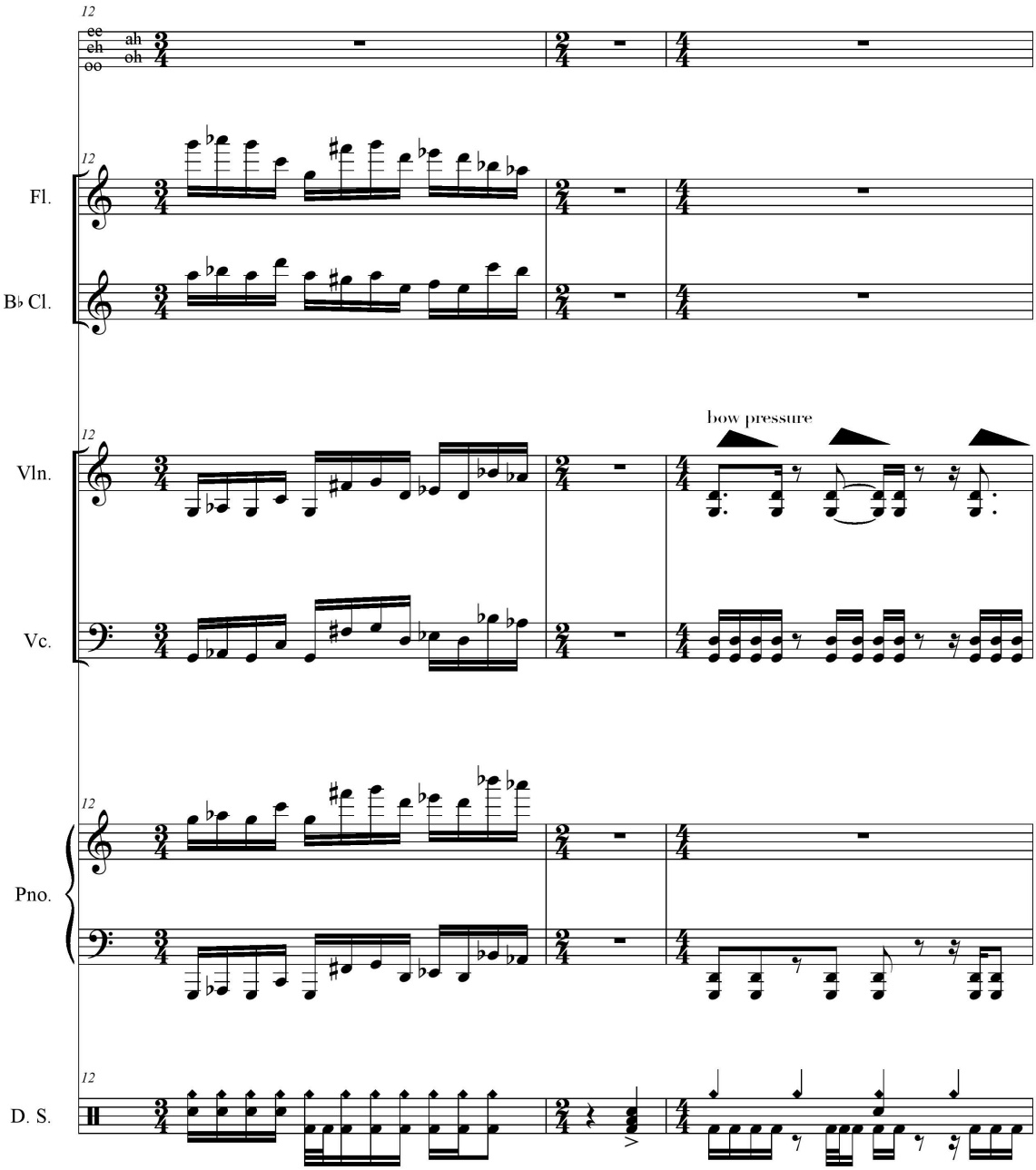
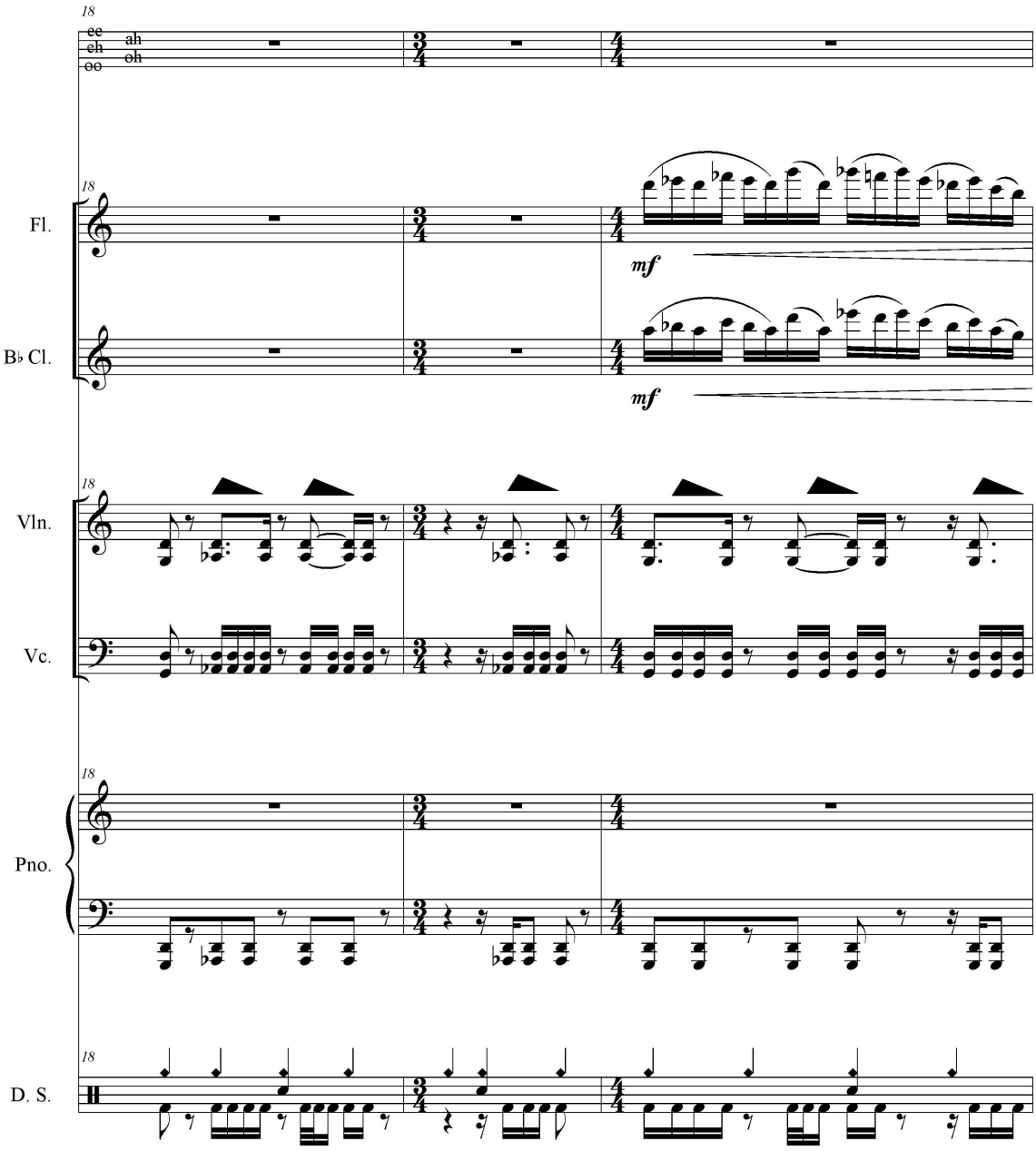

ee
ah
ch
oh
oo
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

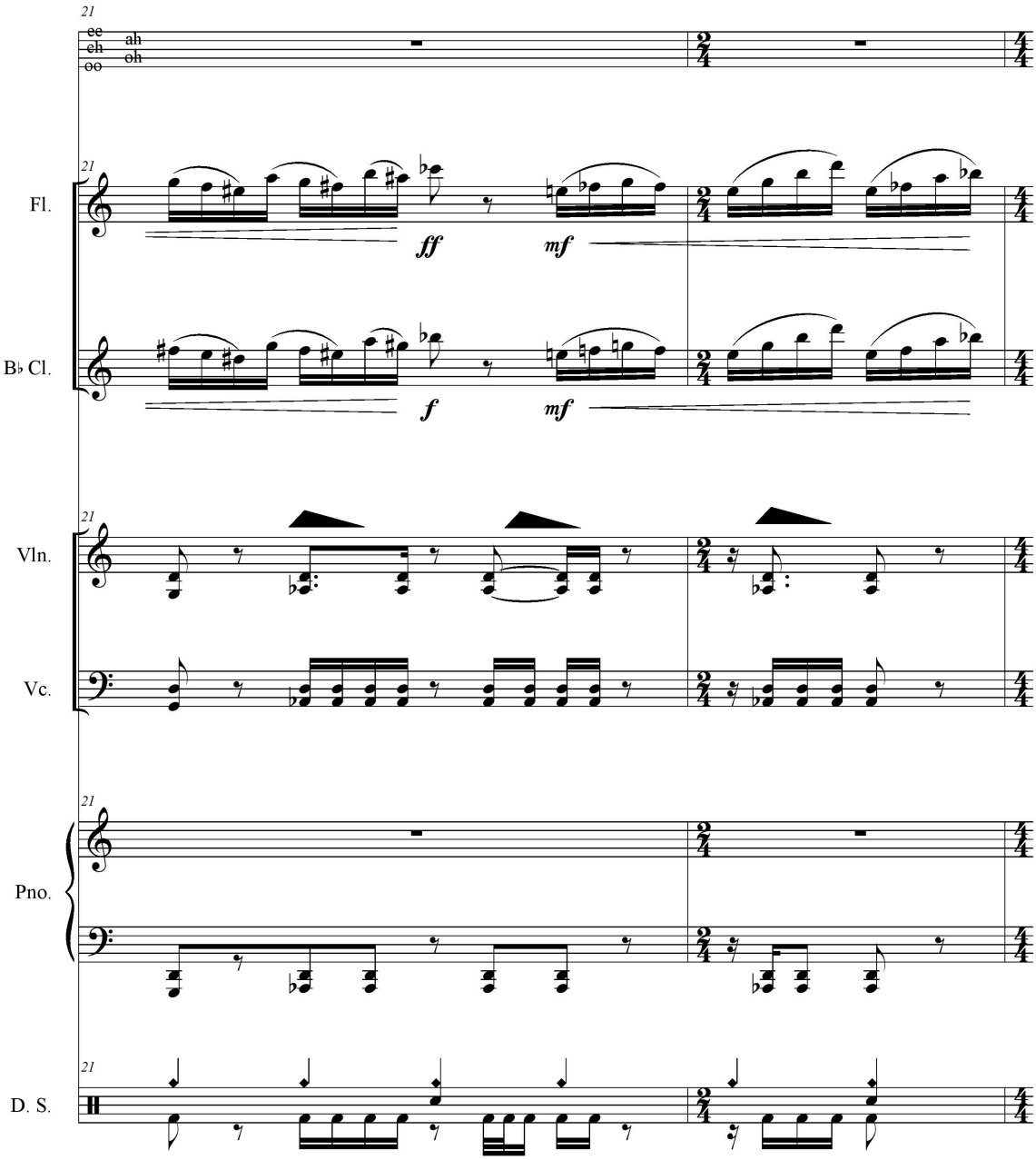

ee
ah
ch
oh
oo
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

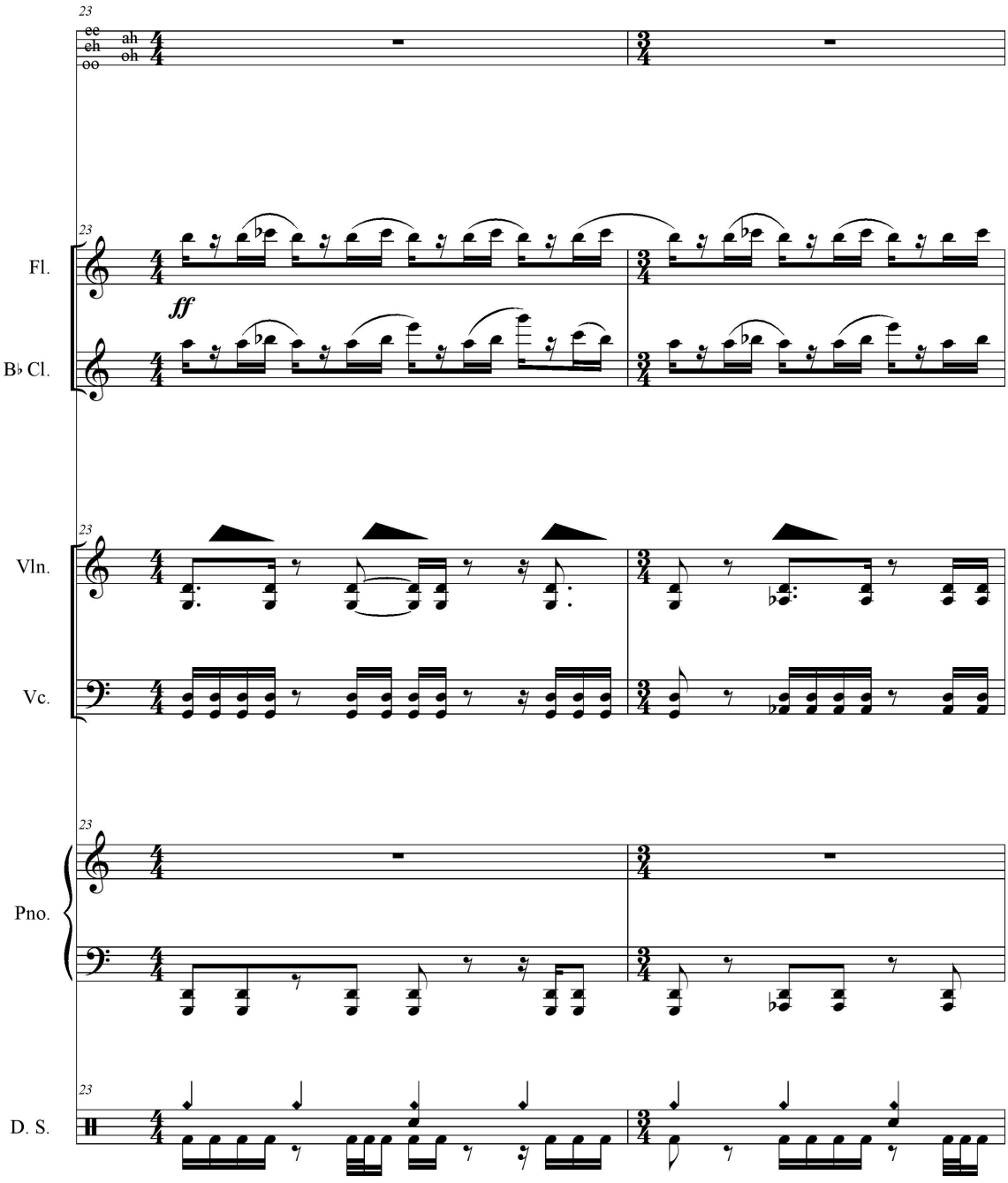

10
ee
ah
ch
oh
oo
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
f
f

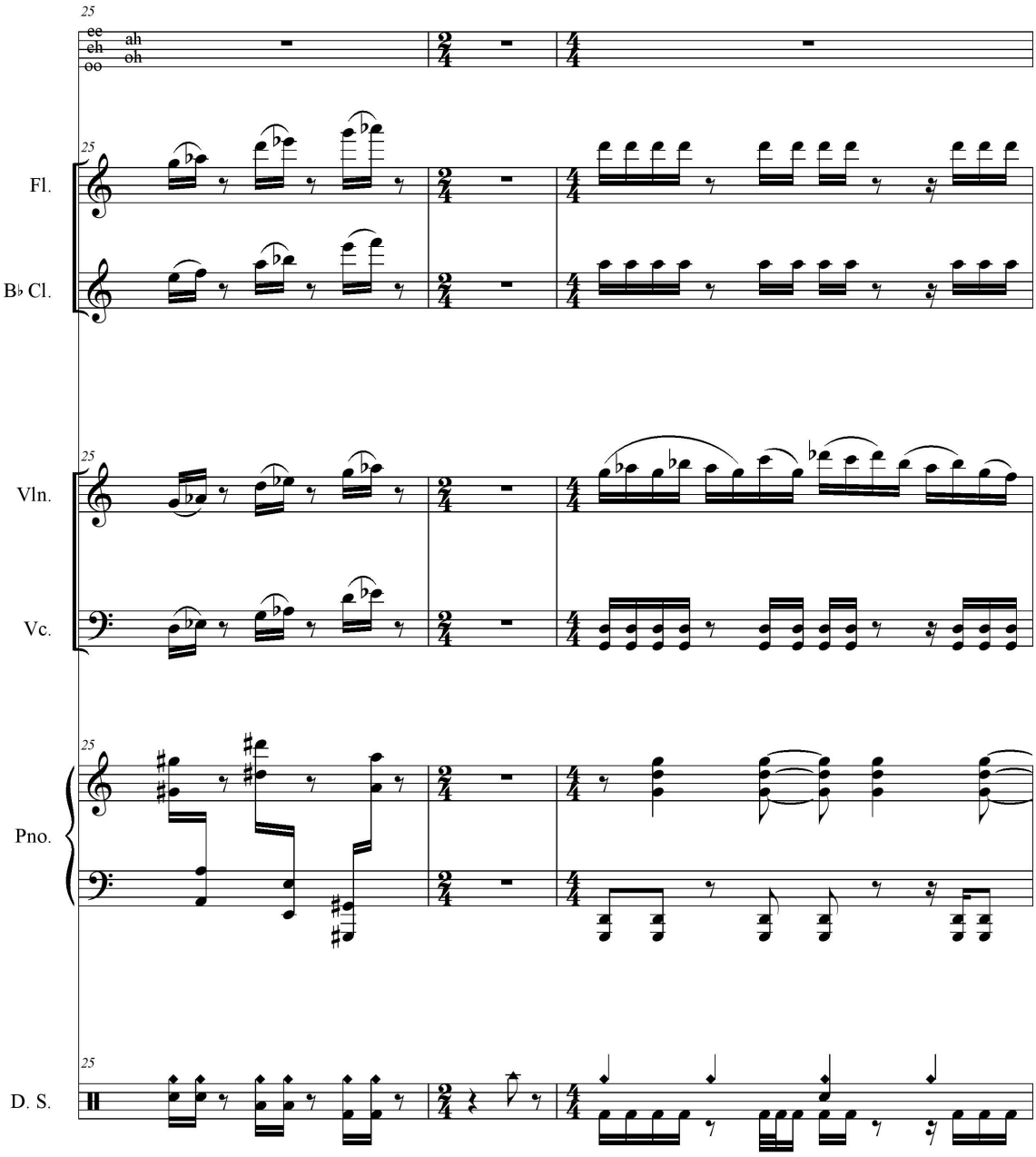

12
ee
ah
ch
oh
oo
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
bow pressure

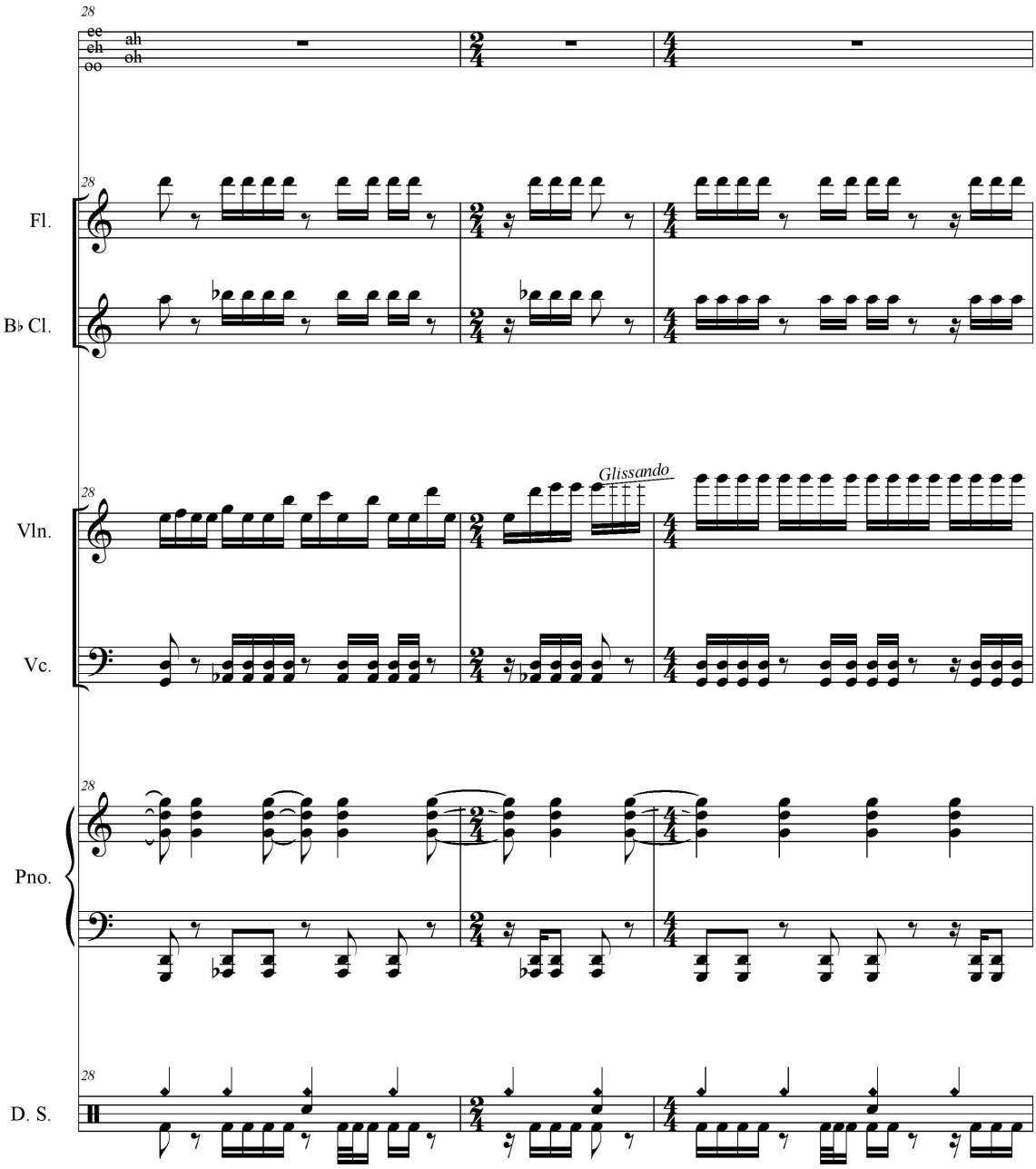
15
ee
ah
ch
oh
oo
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

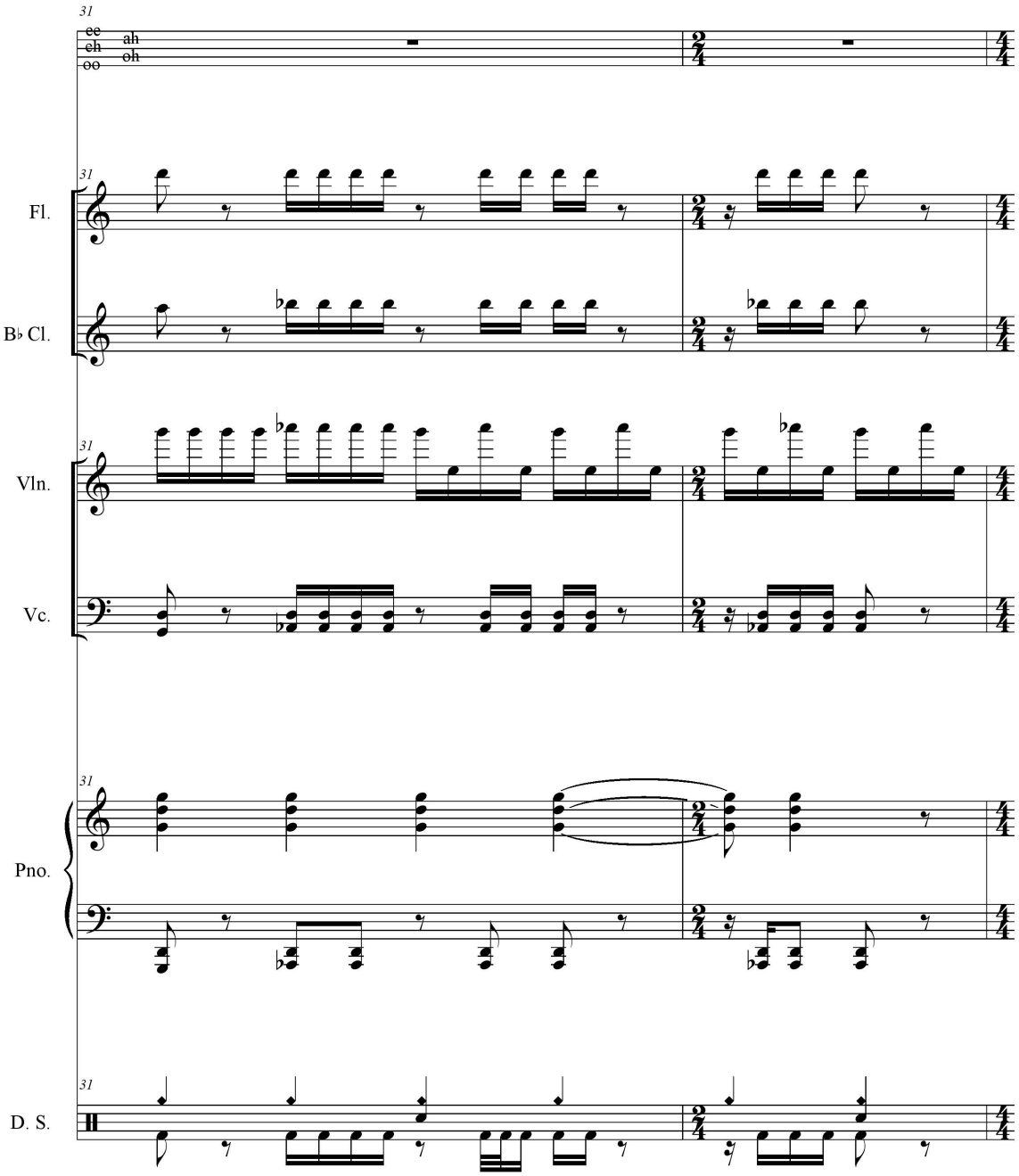

18
ee
ah
ch
oh
oo
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
mf
mf

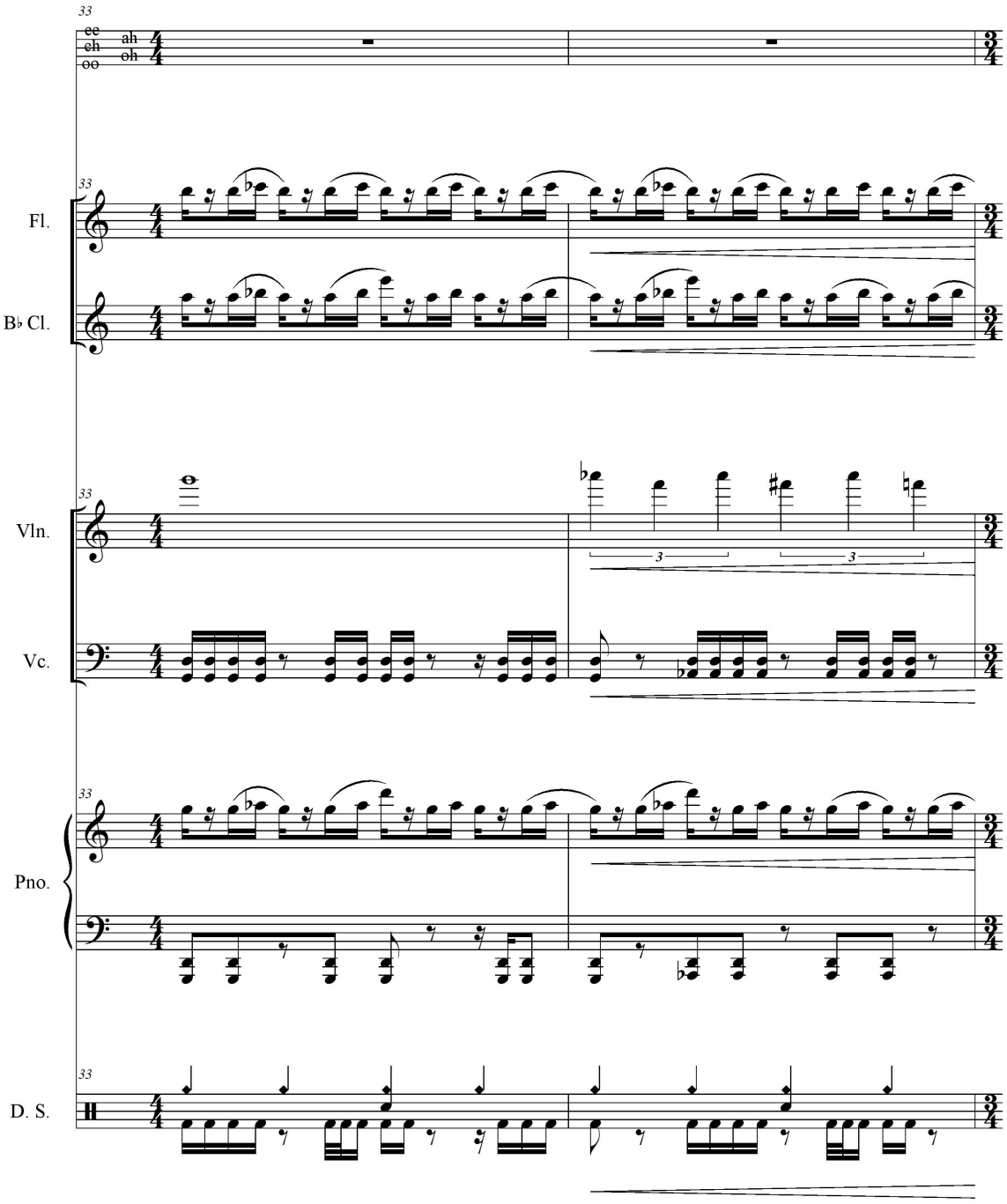

21
ee
ah
ch
oh
oo
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
ff
mf
f
mf

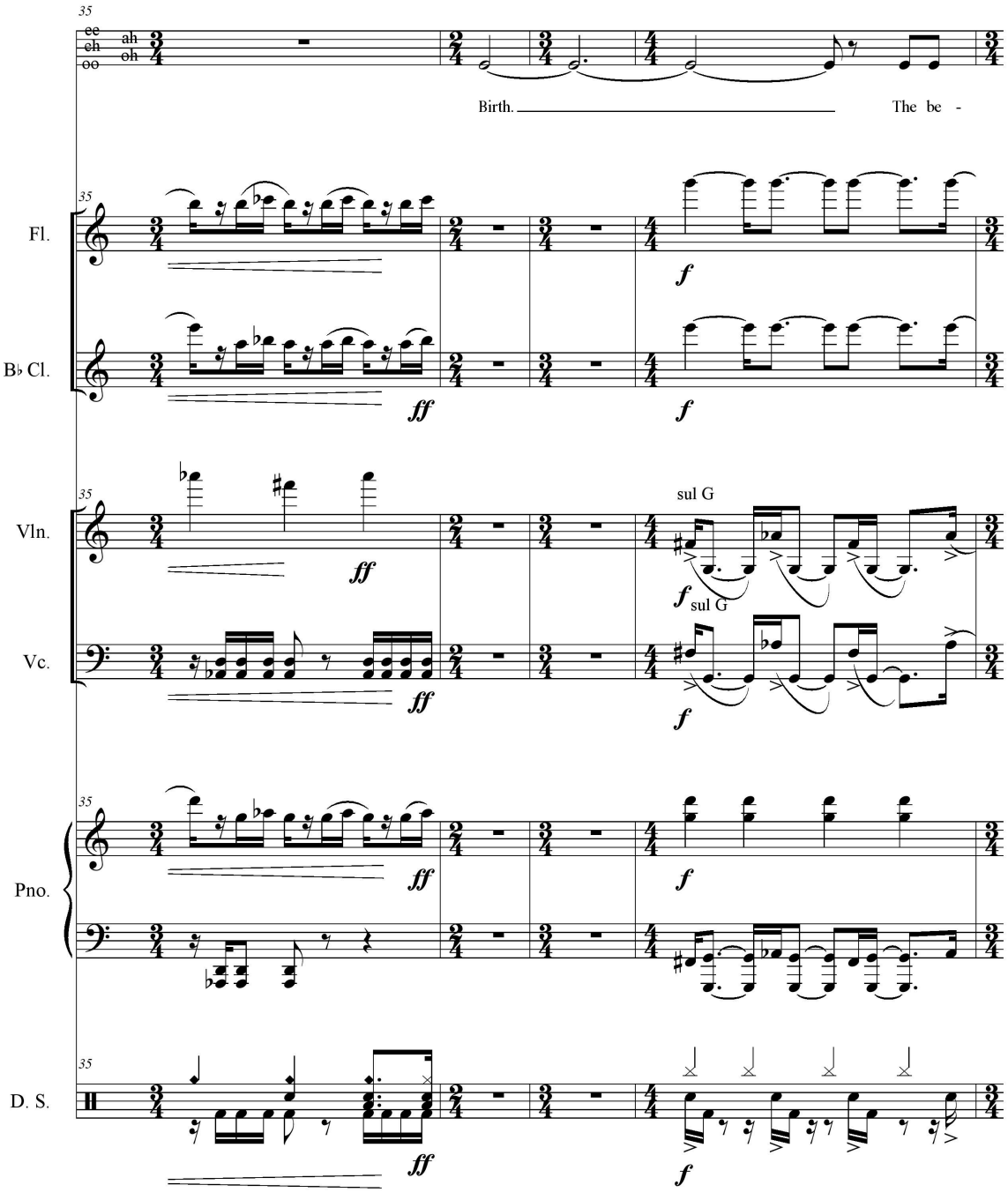

23
ee
ah
eh
oh
oo
Fl.
B♭ Cl.
ff
Vln.
Vc.
Pno.
D. S.

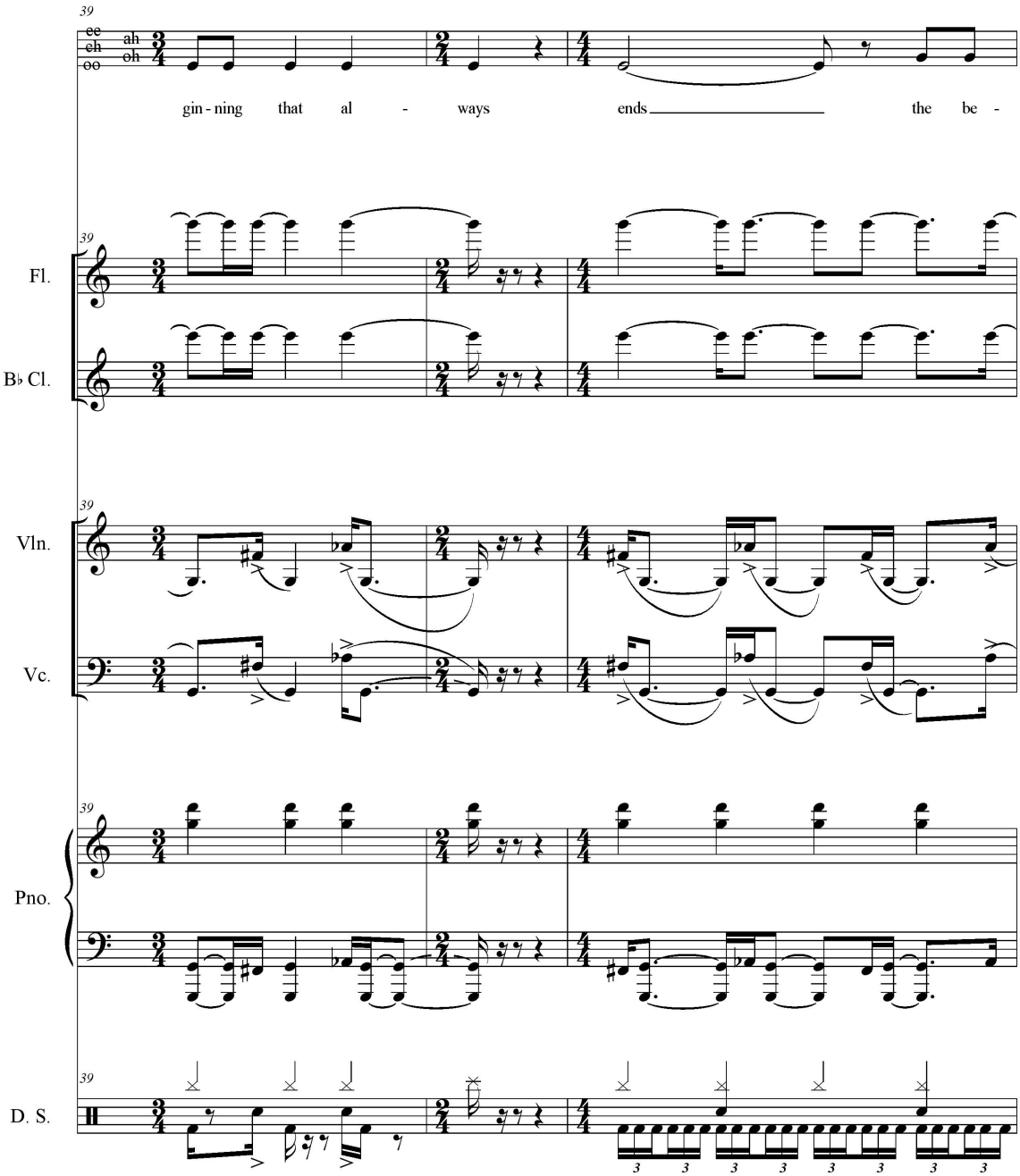

25
ee
ah
ch
oh
oo
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

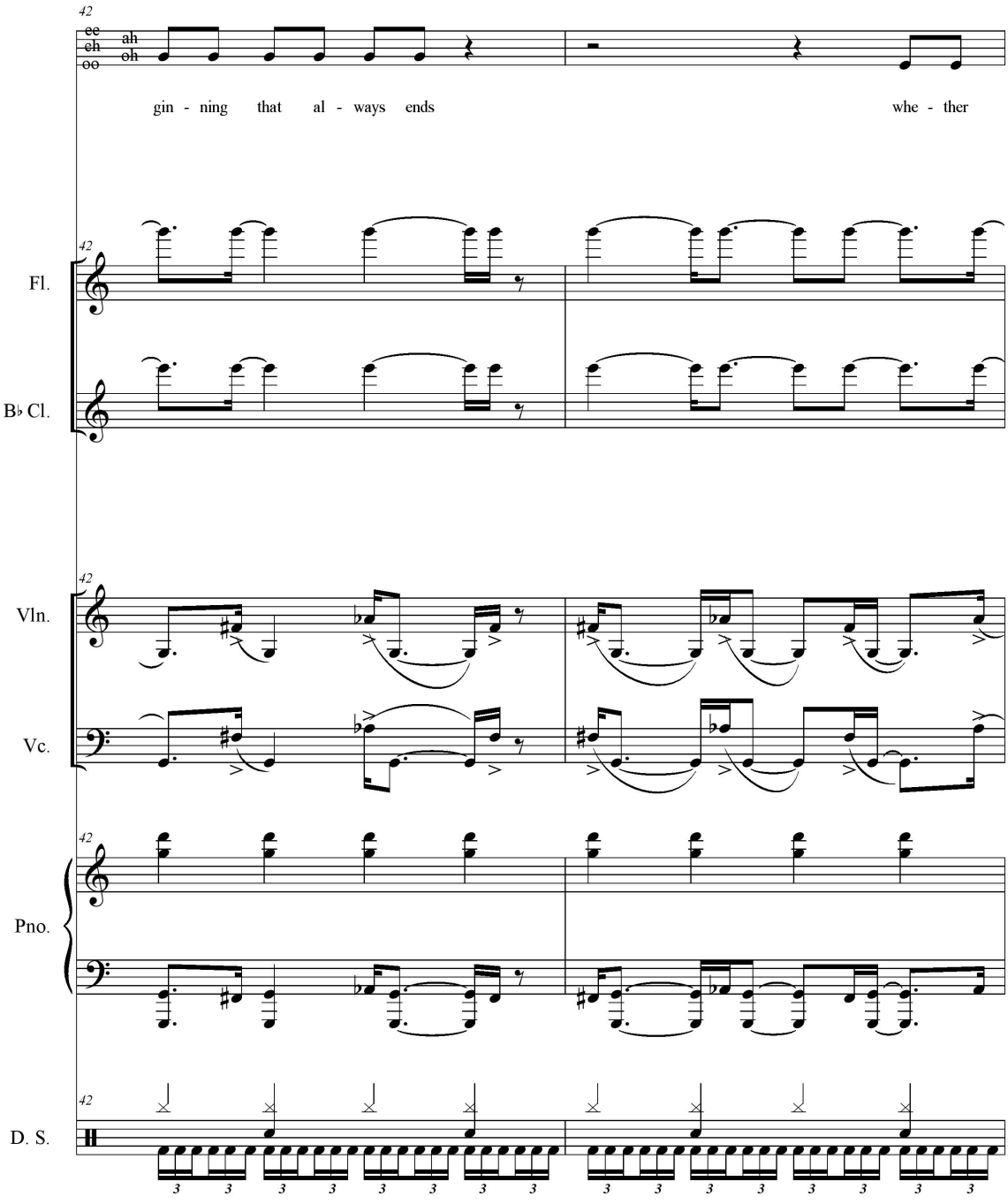

28
ee
ah
ch
oh
oo
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
Glissando

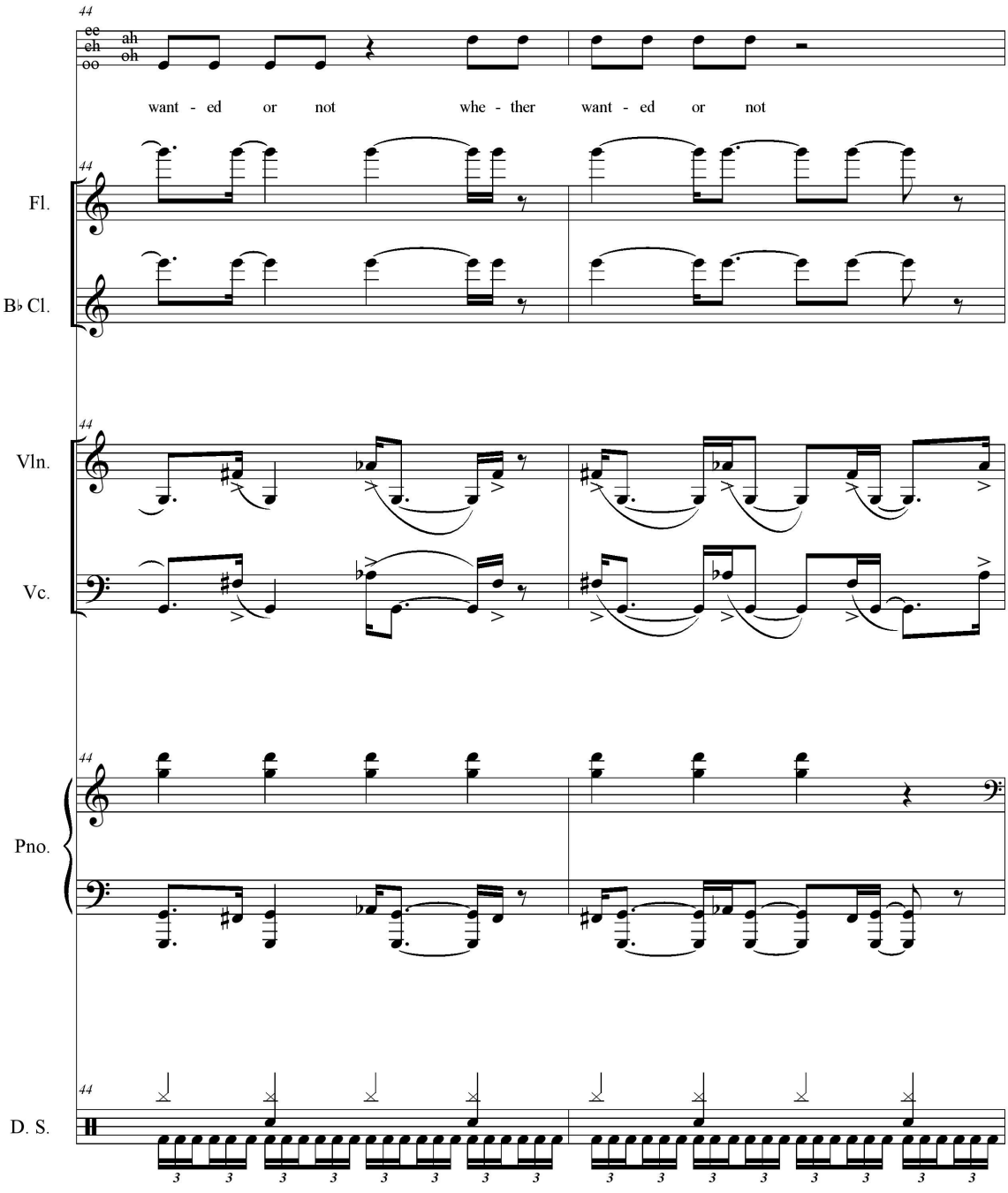

31
ee
ah
ch
oh
oo
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

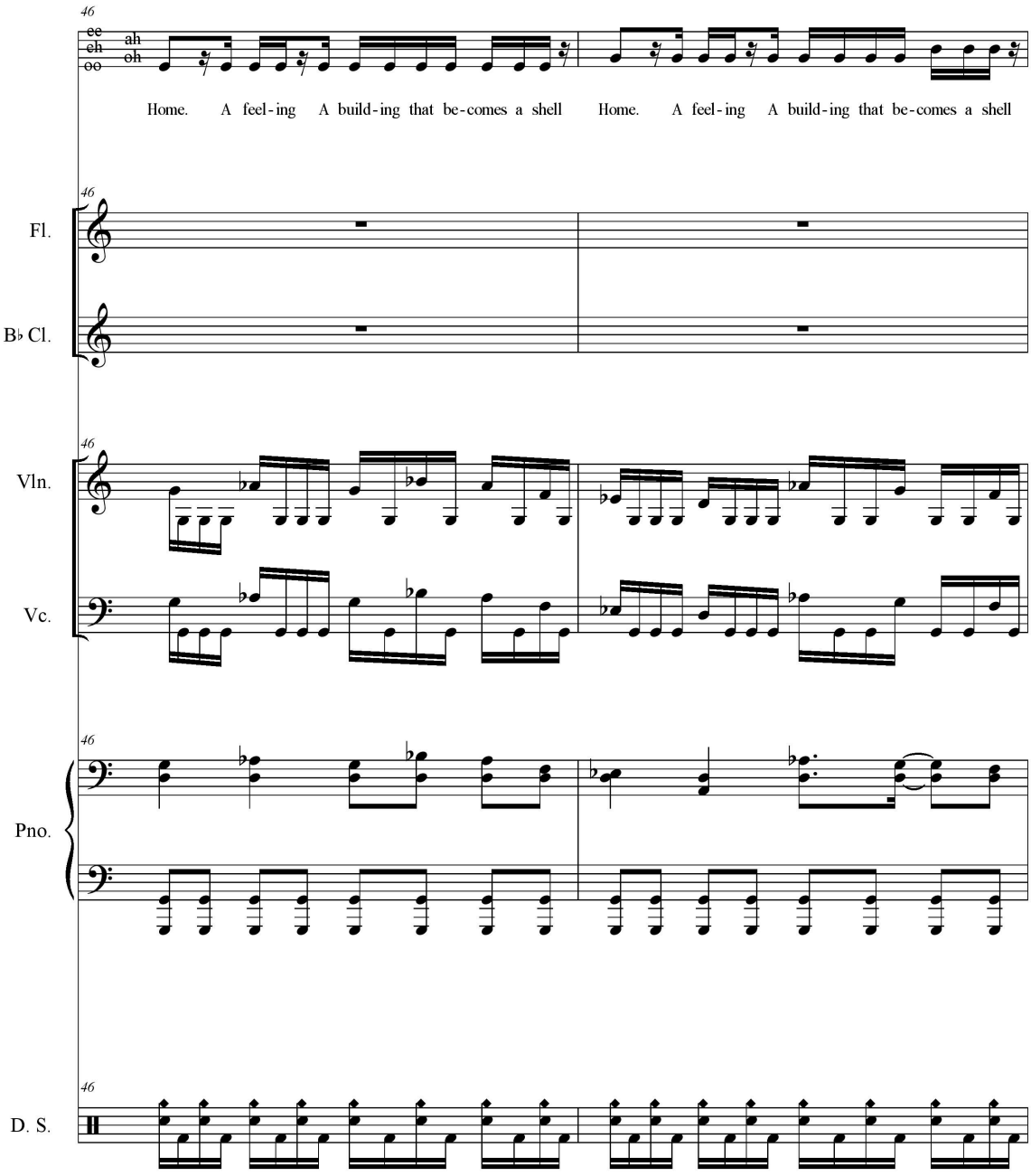

33
ee
ah
ch
oh
oo
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
3
3

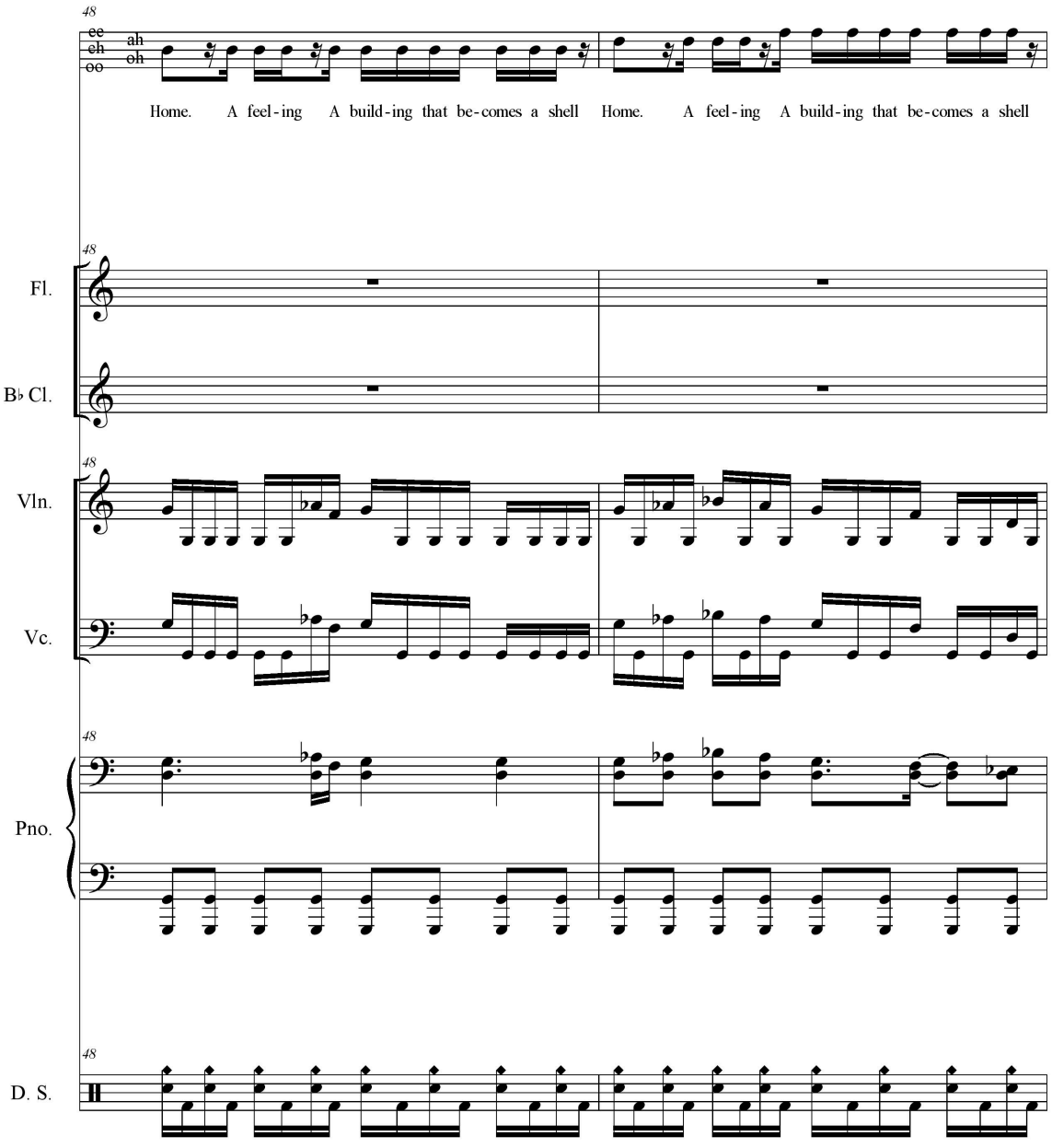

35
ee
eh
oo
ah
oh
Birth.
The be -
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
ff
f
sul G
sul G

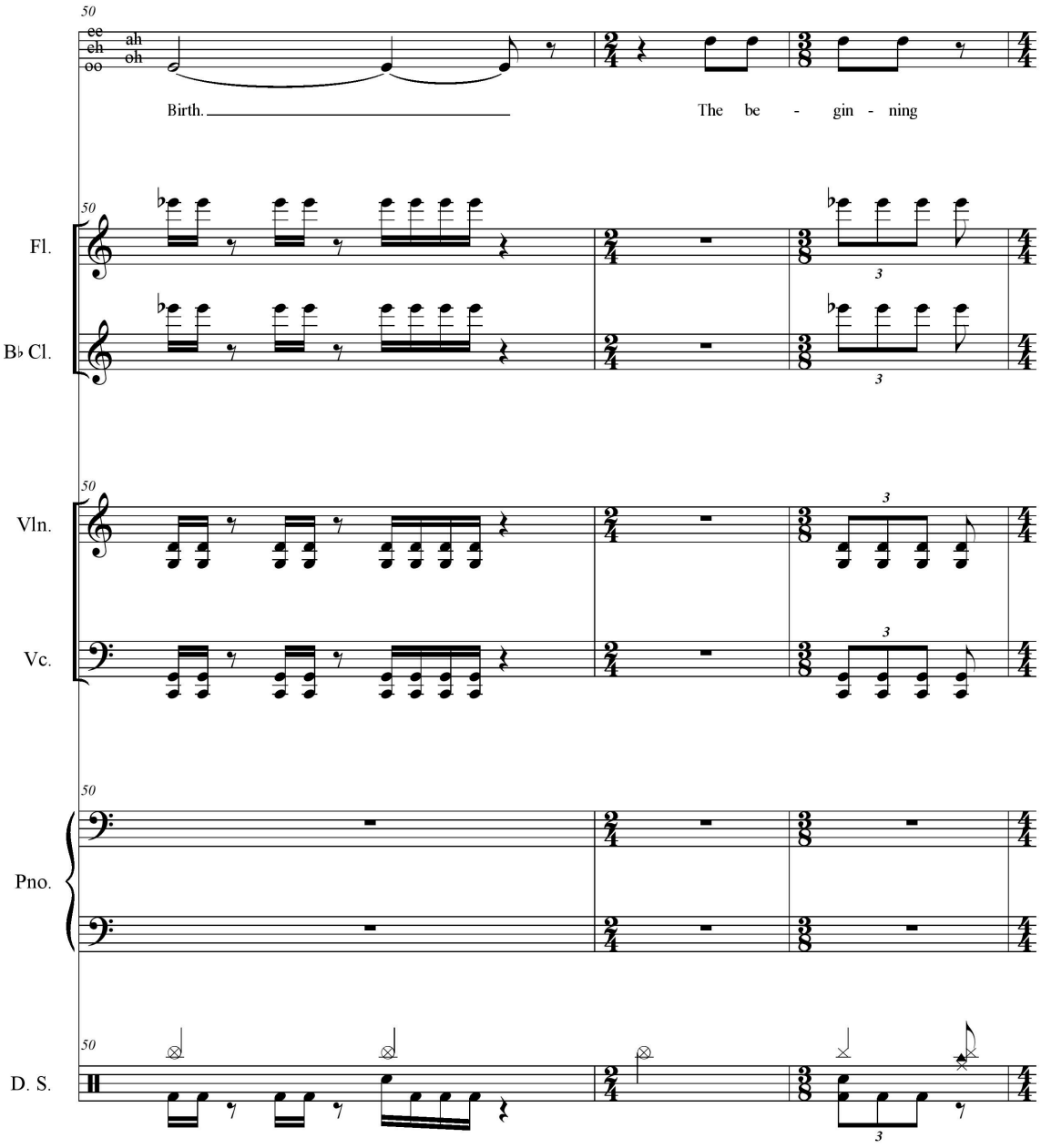

39
ee
eh
oo
ah
oh
gin - ning that al - ways ends the be -
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

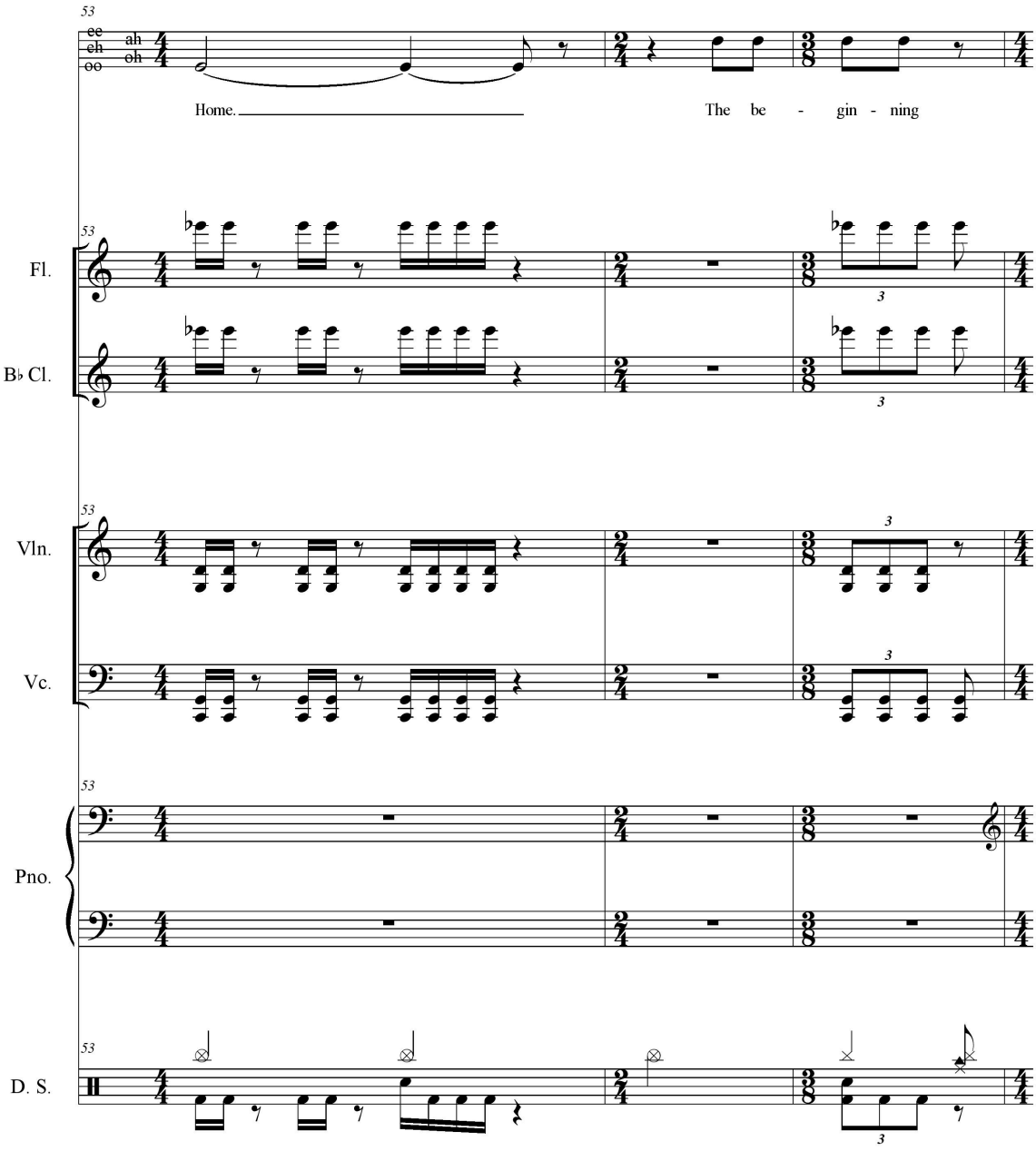

42
ee
ah
eh
oh
oo
gin - ning that al - ways ends whe - ther
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

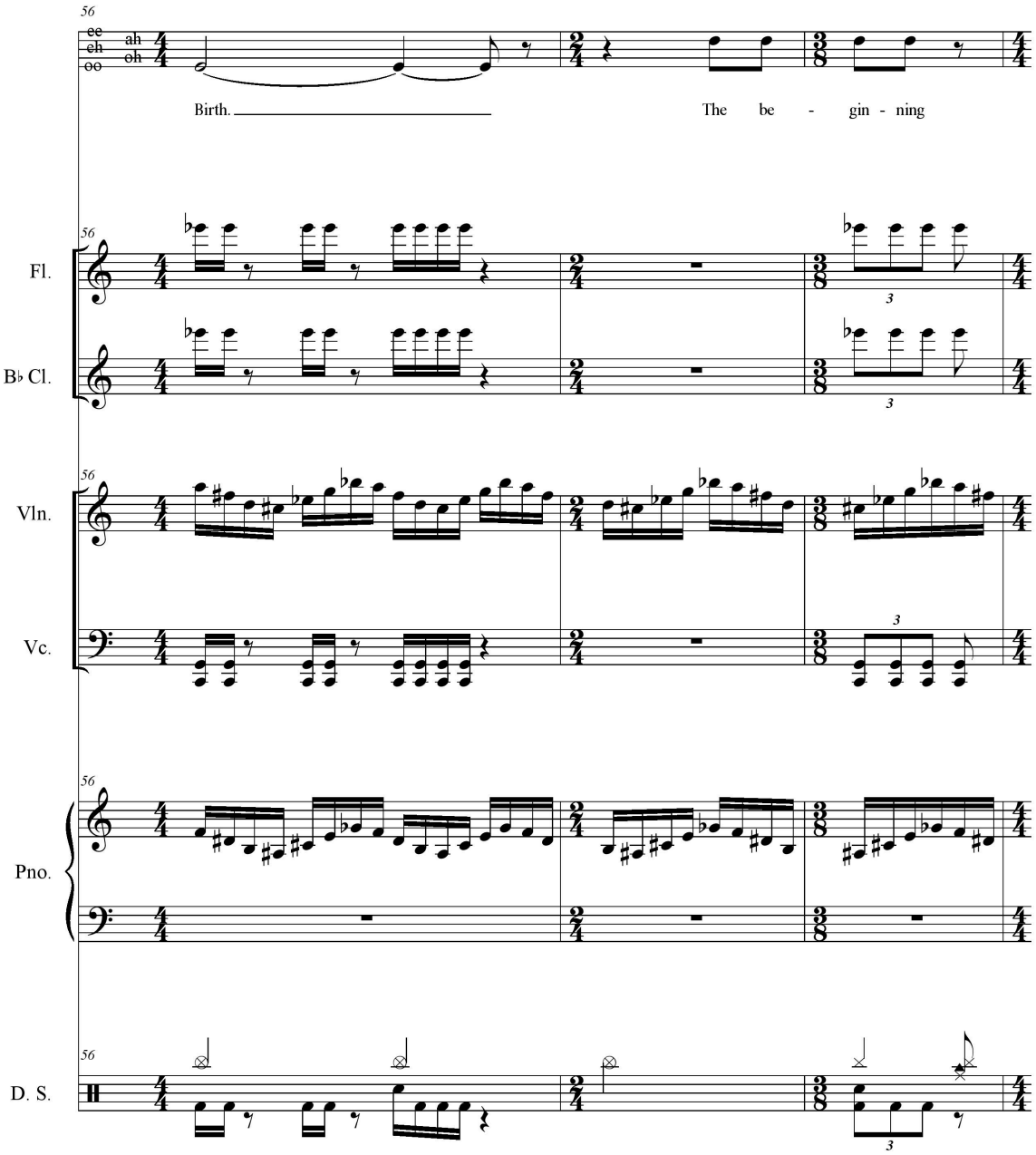

ee
eh
oo
ah
oh
want - ed or not whe - ther want - ed or not
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

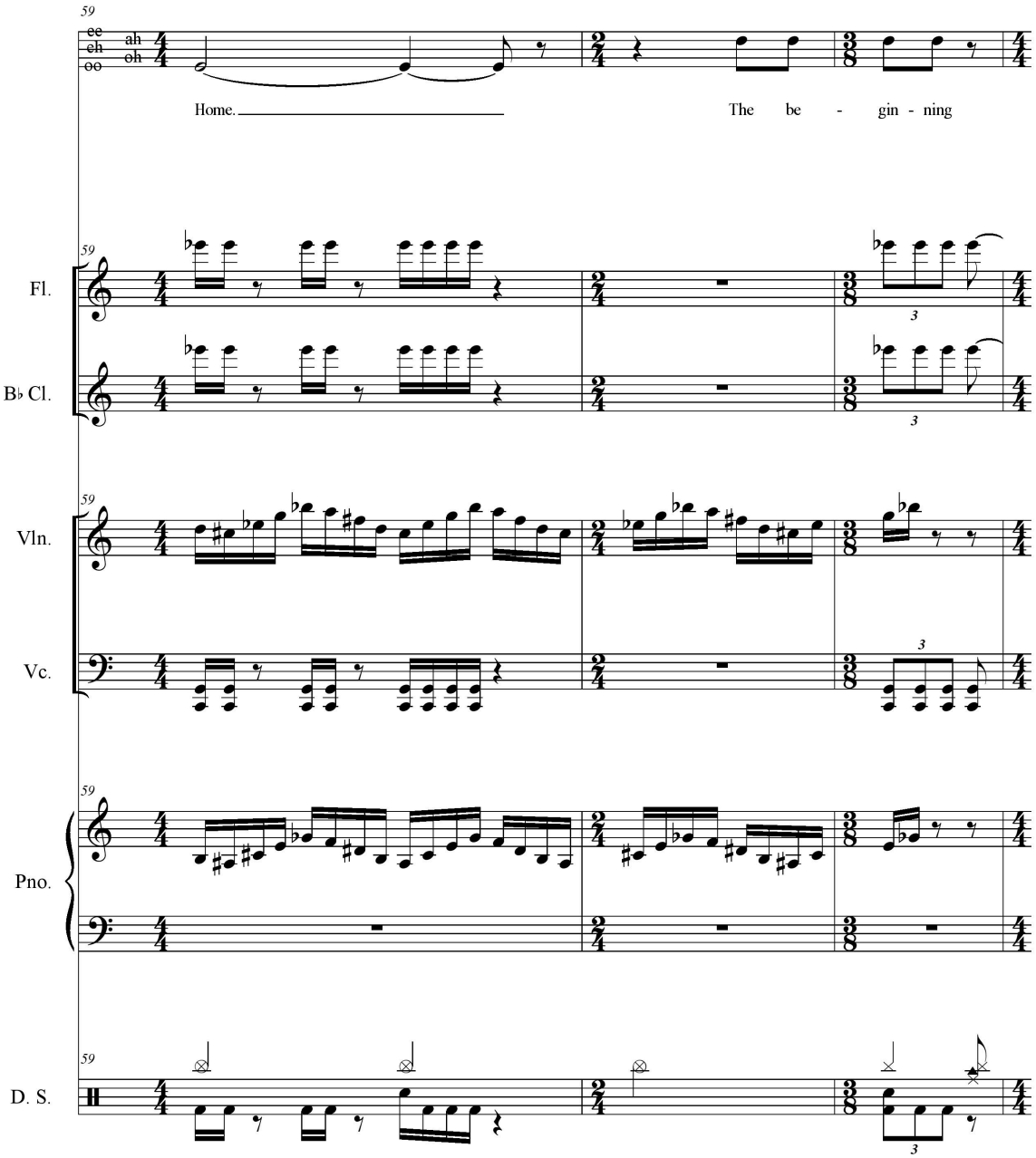

46
ee
eh
oo
ah
oh
Home. A feel-ing A build-ing that be-comes a shell Home. A feel-ing A build-ing that be-comes a shell
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

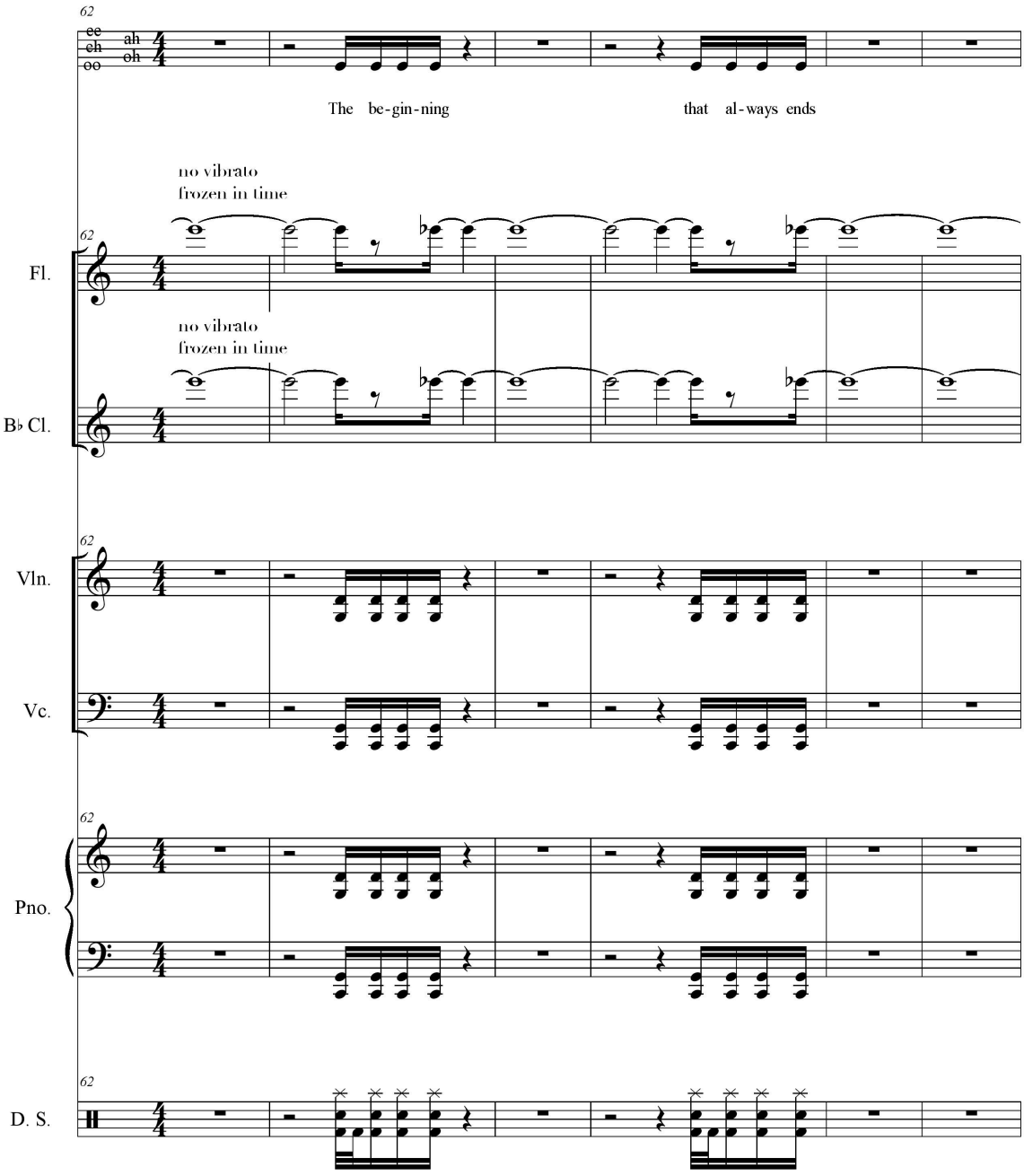

48
ee
eh
oo
ah
oh
Home. A feel-ing A build-ing that be-comes a shell Home. A feel-ing A build-ing that be-comes a shell
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

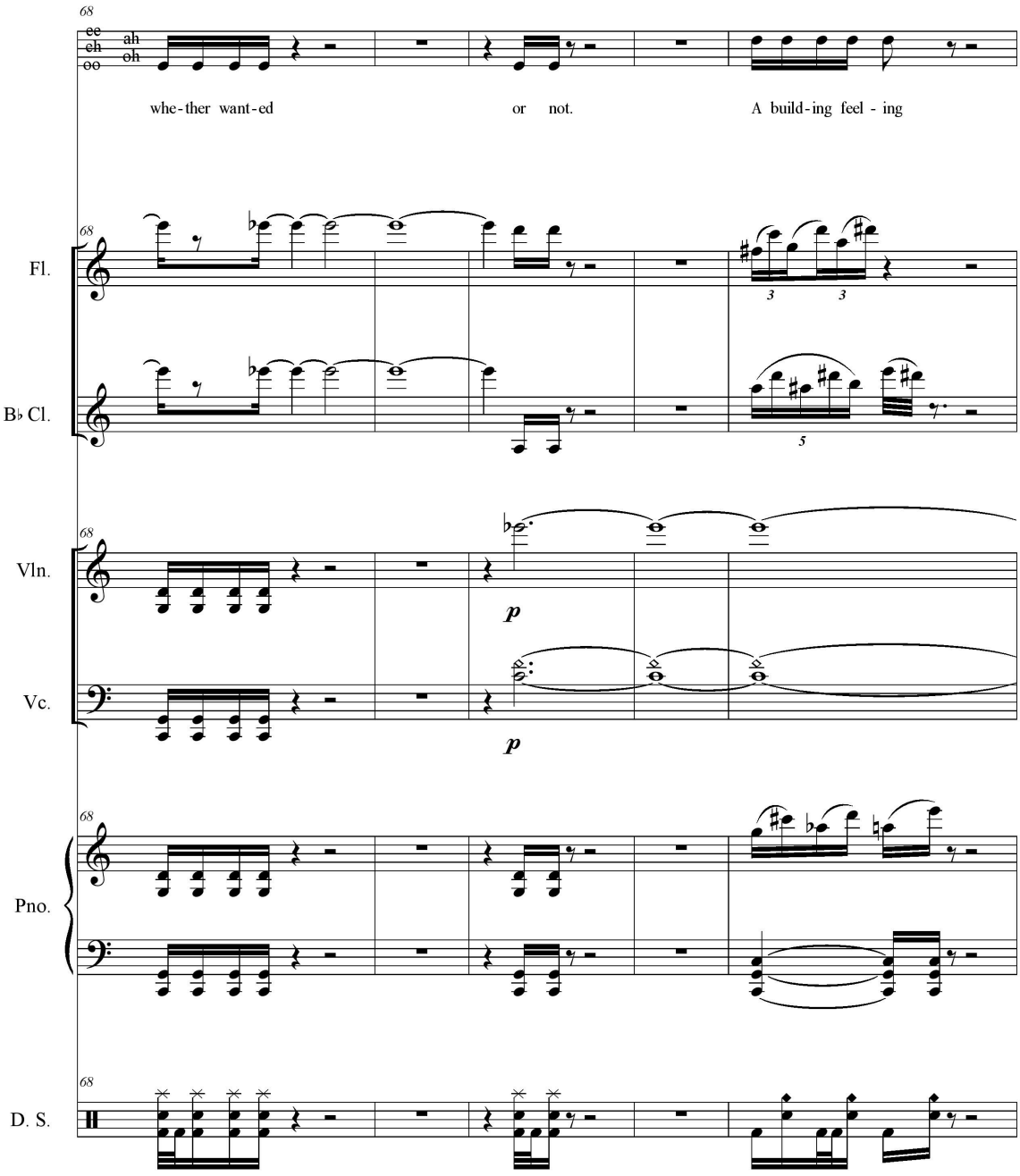

50
ee
eh
oo
ah
oh
Birth.
The be - gin - ning
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
3

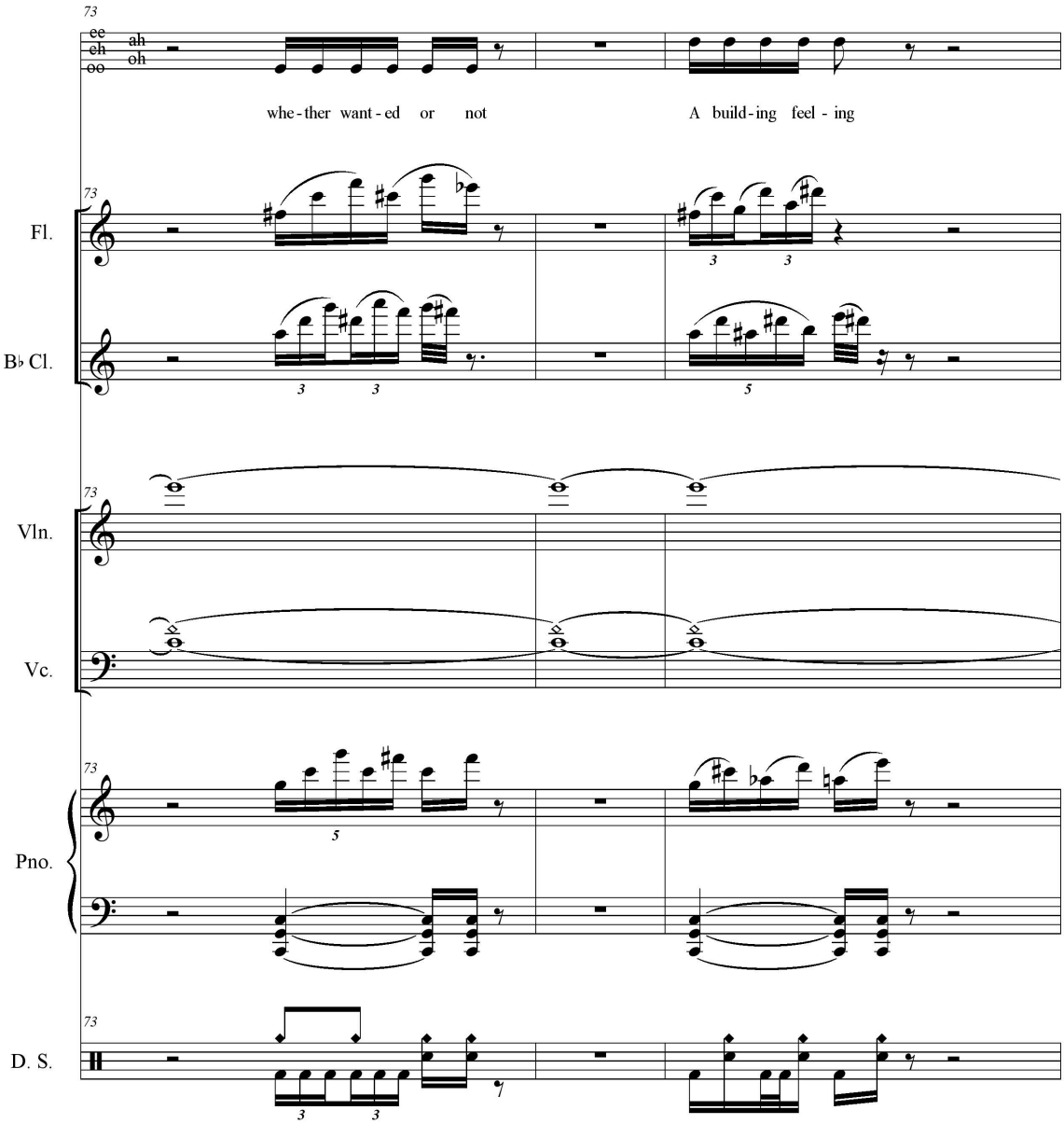

53
ee
eh
oo
ah
oh
Home.
The be - gin - ning
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
3

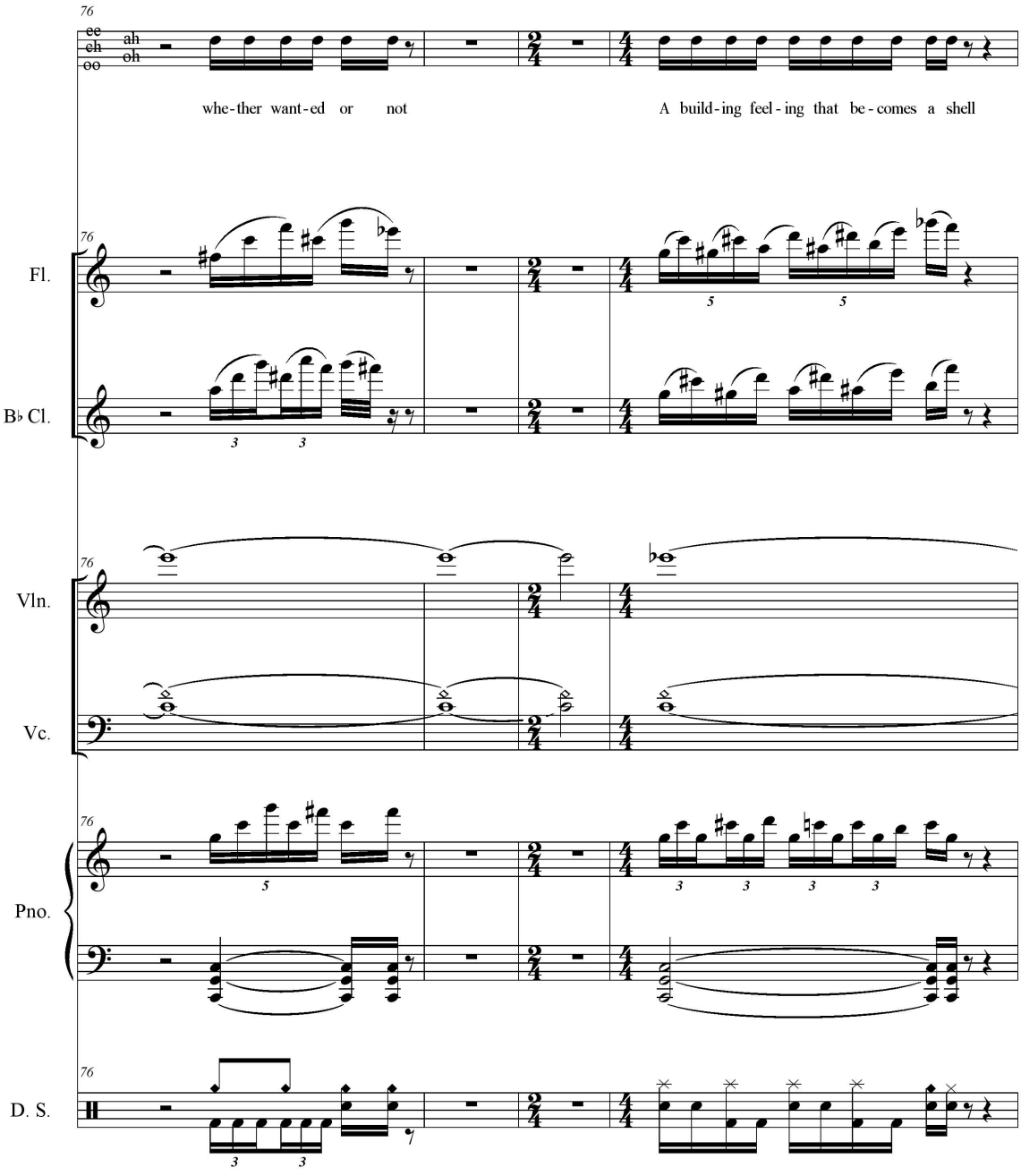

56
ee
eh
oh
ah
oo
Birth.
The be - gin - ning
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

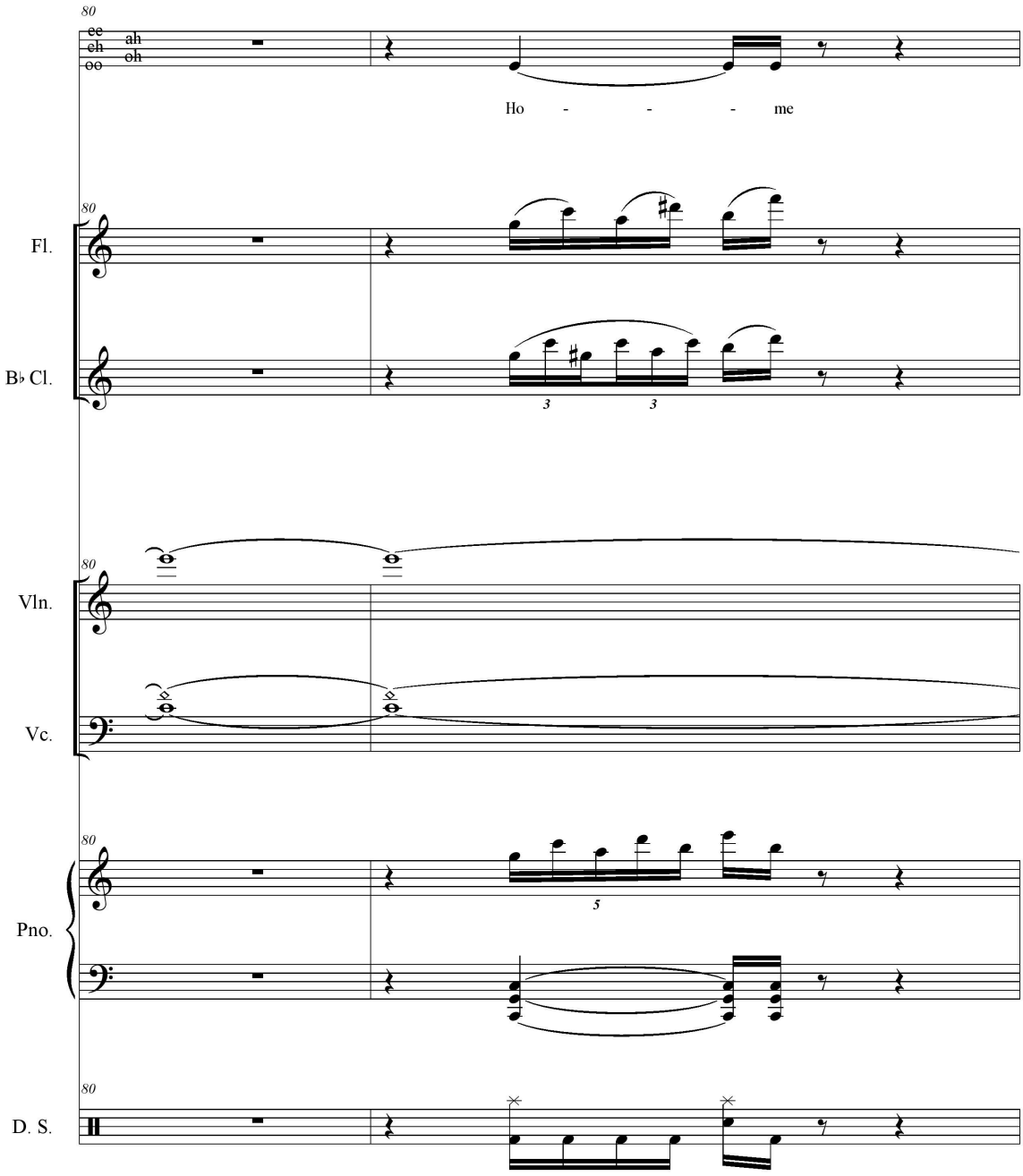

59
ee
ah
eh
oh
oo
Home.
The be - gin - ning
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
3

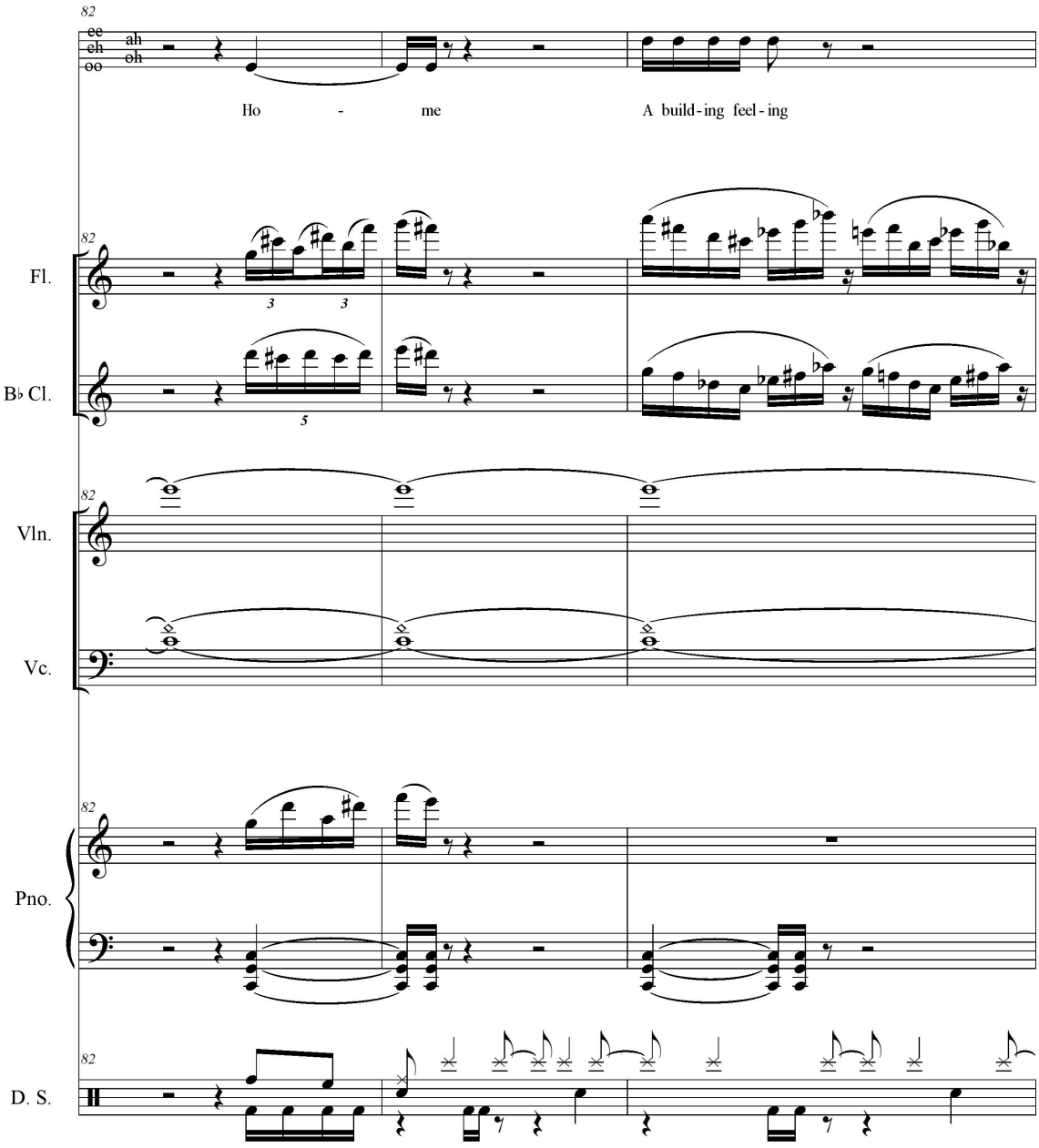

62
ee
eh
oo
ah
oh
The be-gin-ning
that al-ways ends
no vibrato
frozen in time
Fl.
no vibrato
frozen in time
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

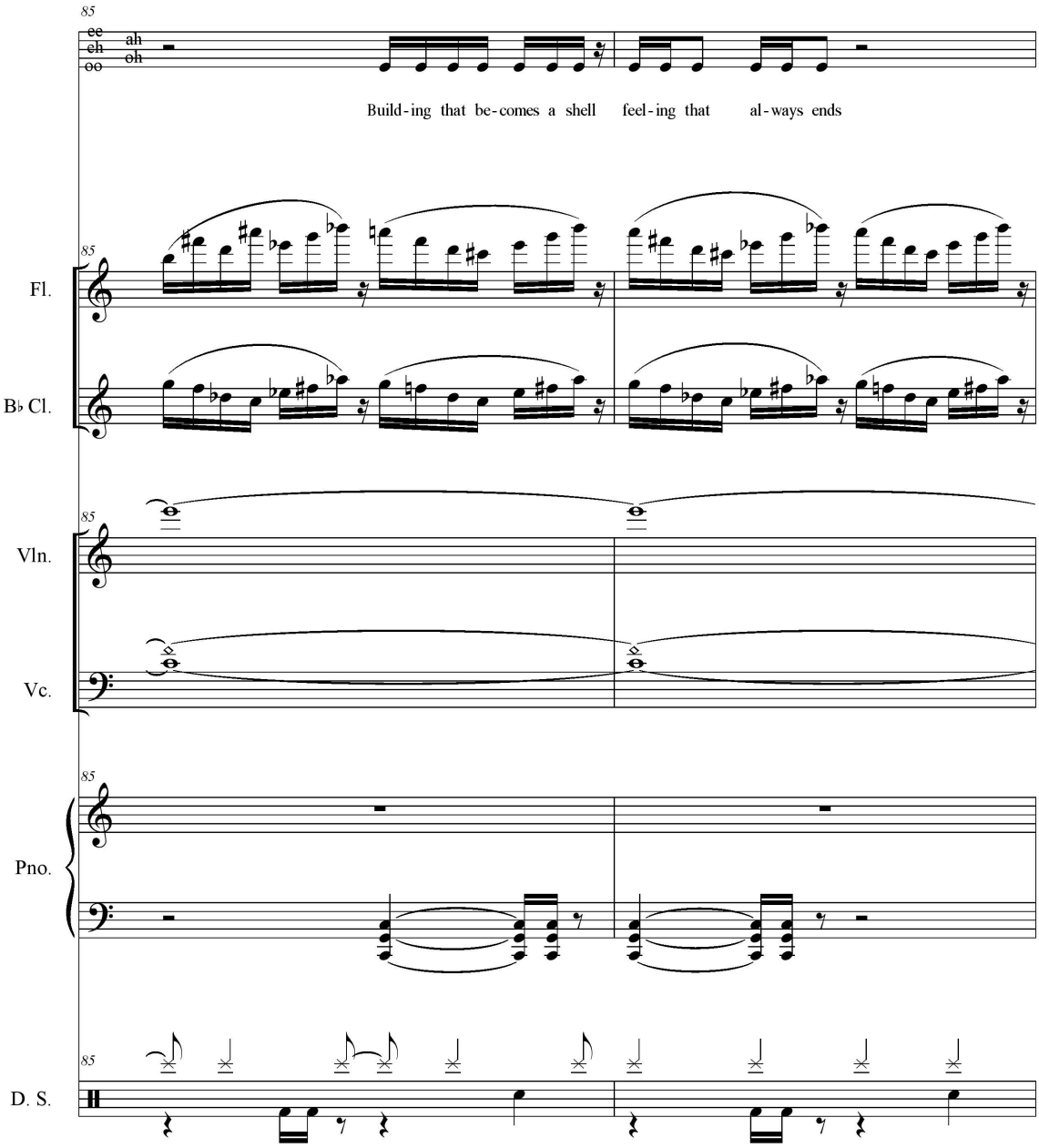

68
ee
eh
oo
ah
oh
whe-ther want-ed
or not.
A build-ing feel - ing
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
p
p

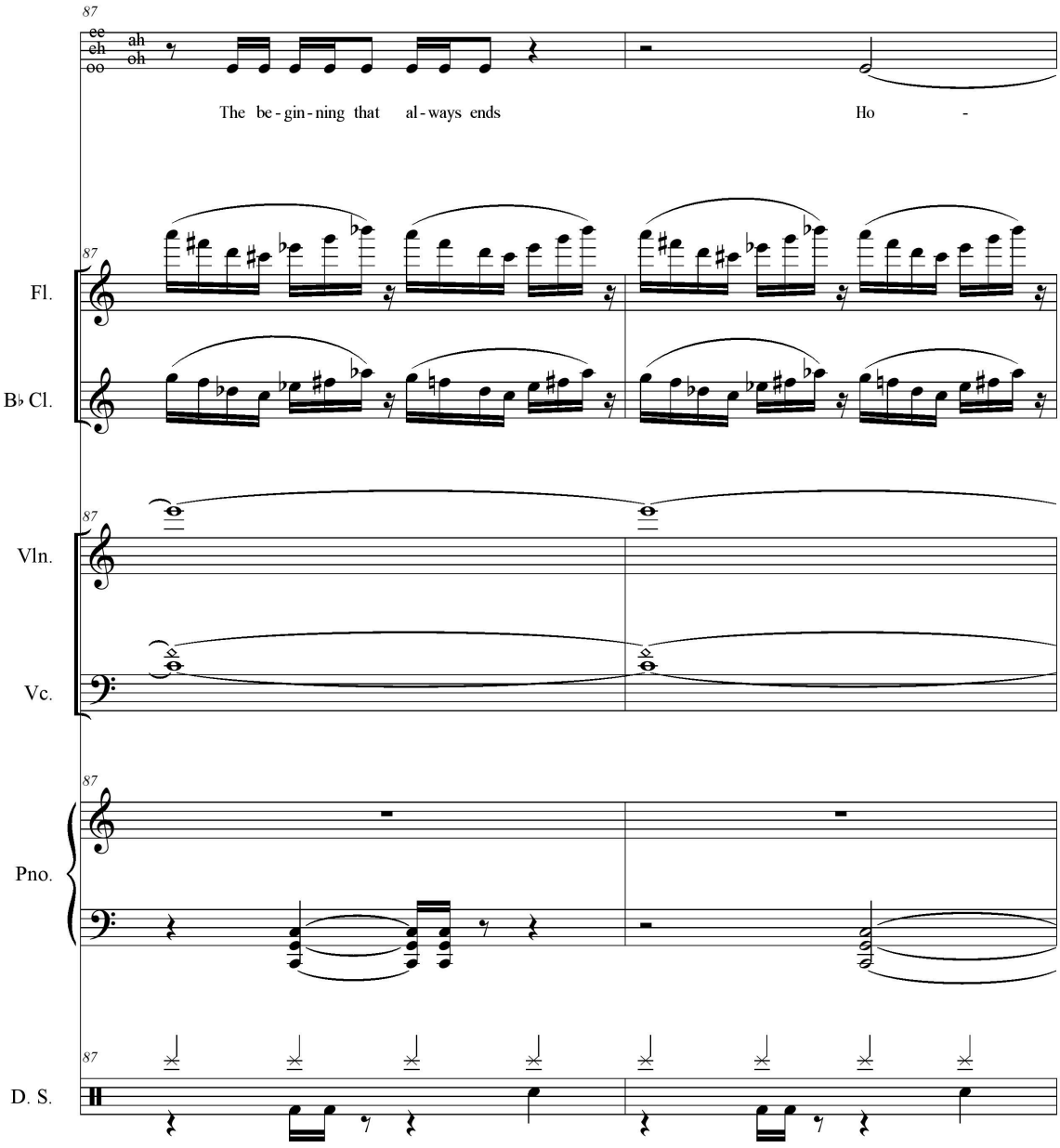

73
ee
eh
oo
ah
oh
whe - ther want - ed or not
A build - ing feel - ing
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

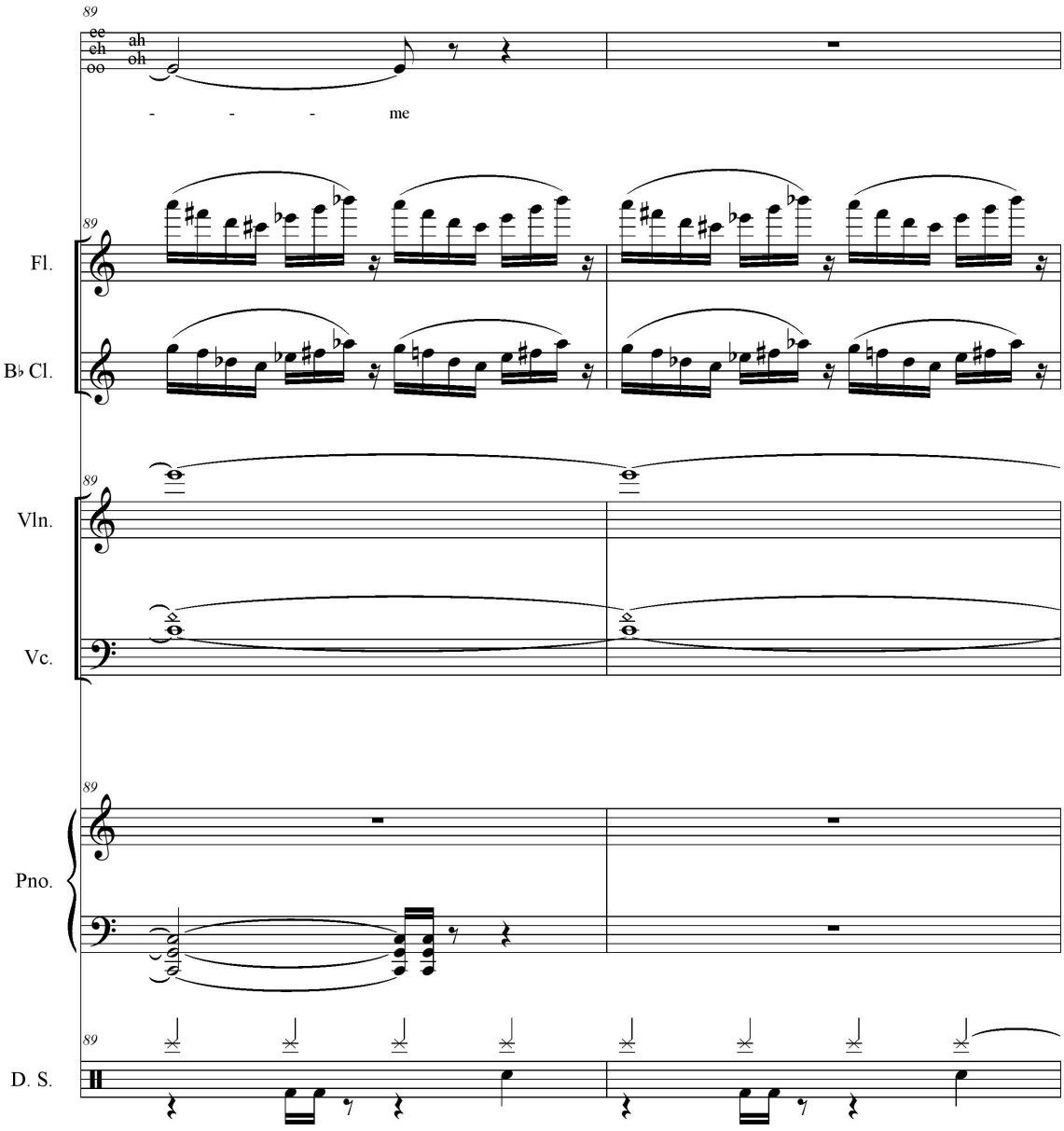

76
ee
ah
ch
oh
oo
whe-ther want-ed or not
A build-ing feel-ing that be-comes a shell
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

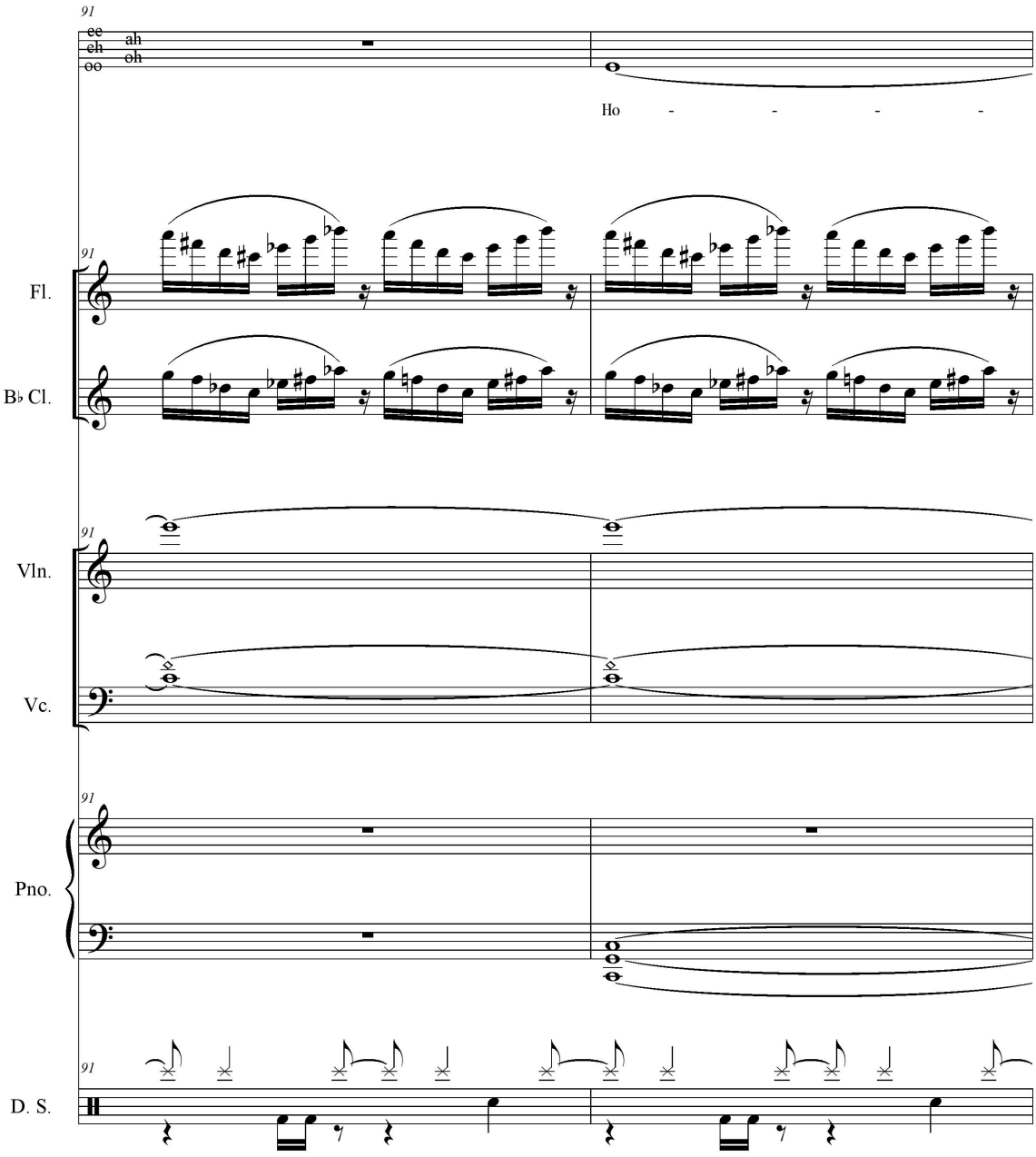

80
ee
ah
ch
oh
oo
Ho - - - me
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

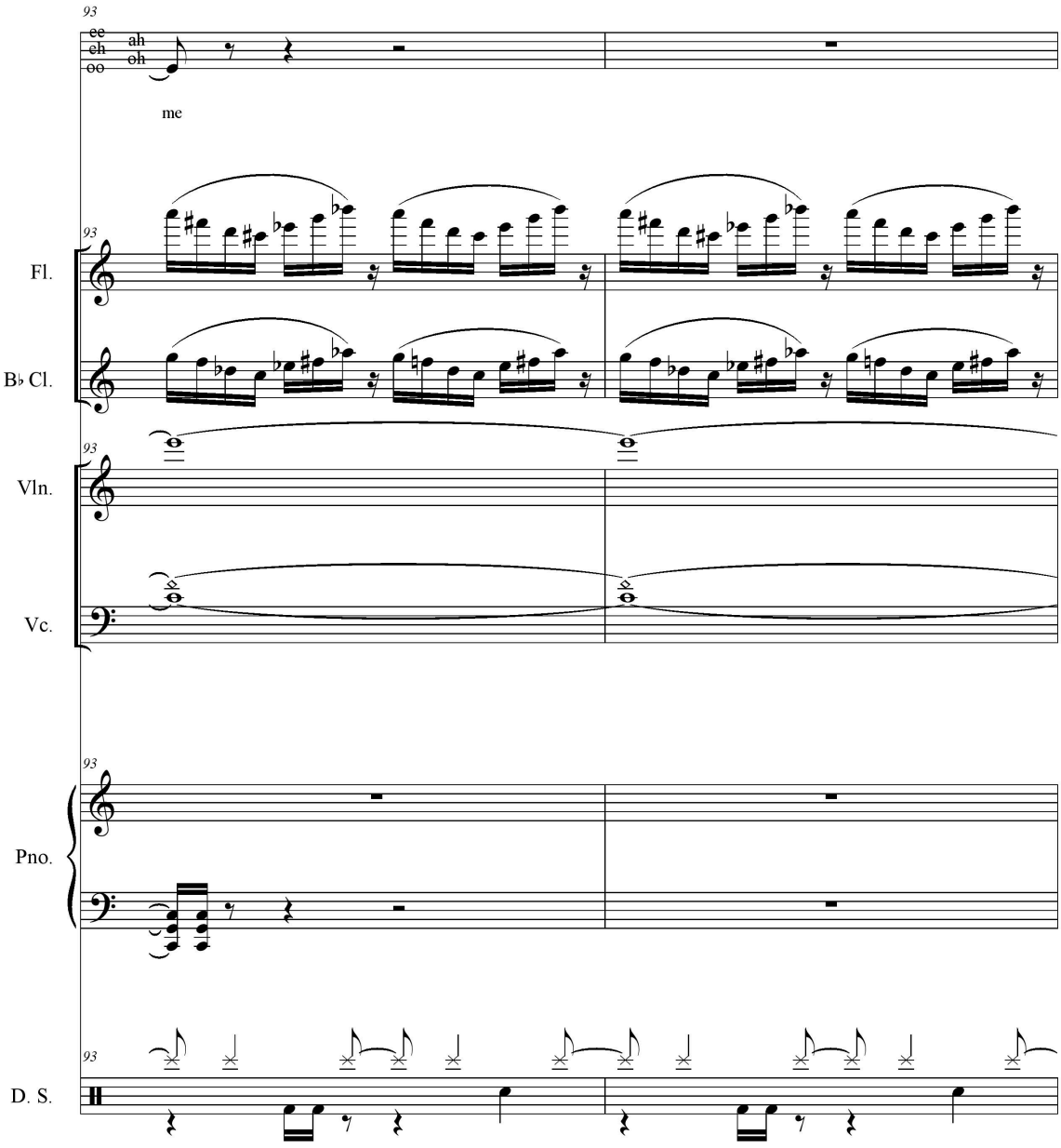

82
ee
ah
ch
oh
oo
Ho - me
A build-ing feel-ing
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

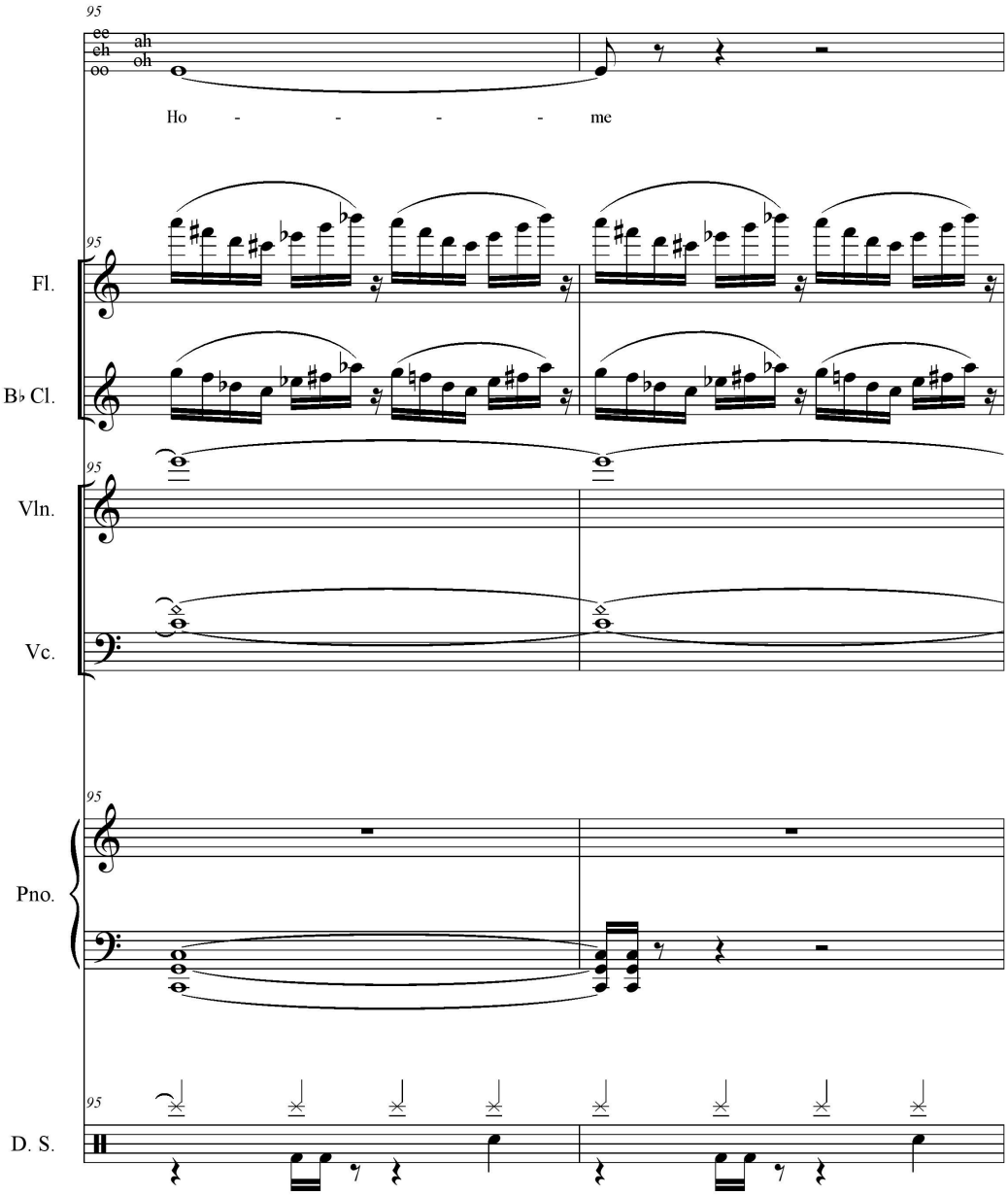

85
ee
eh
oo
ah
oh
Build-ing that be-comes a shell
feel-ing that
al-ways ends
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

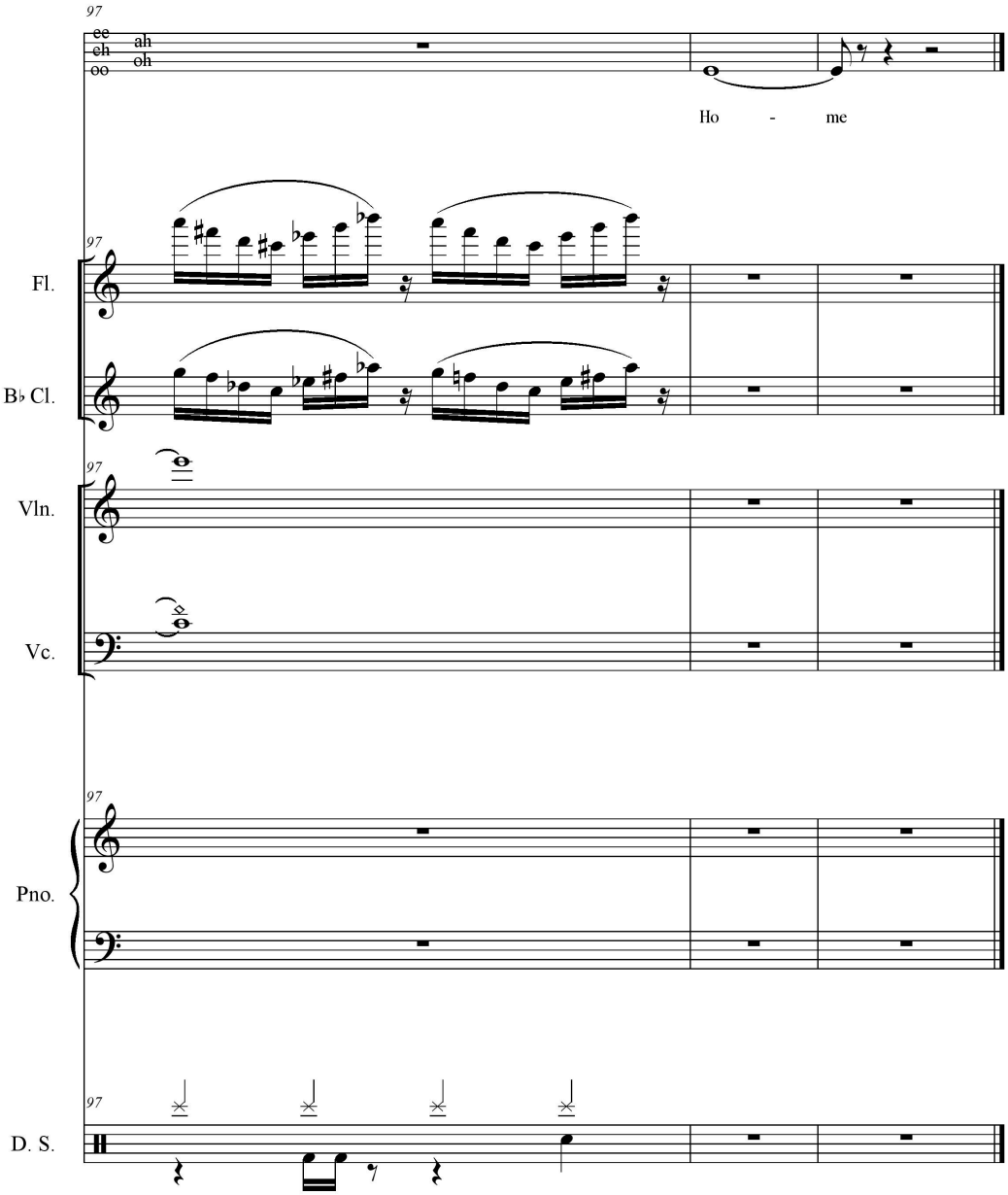

87
ee
ah
ch
oh
oo
The be - gin - ning that al - ways ends
Ho -
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

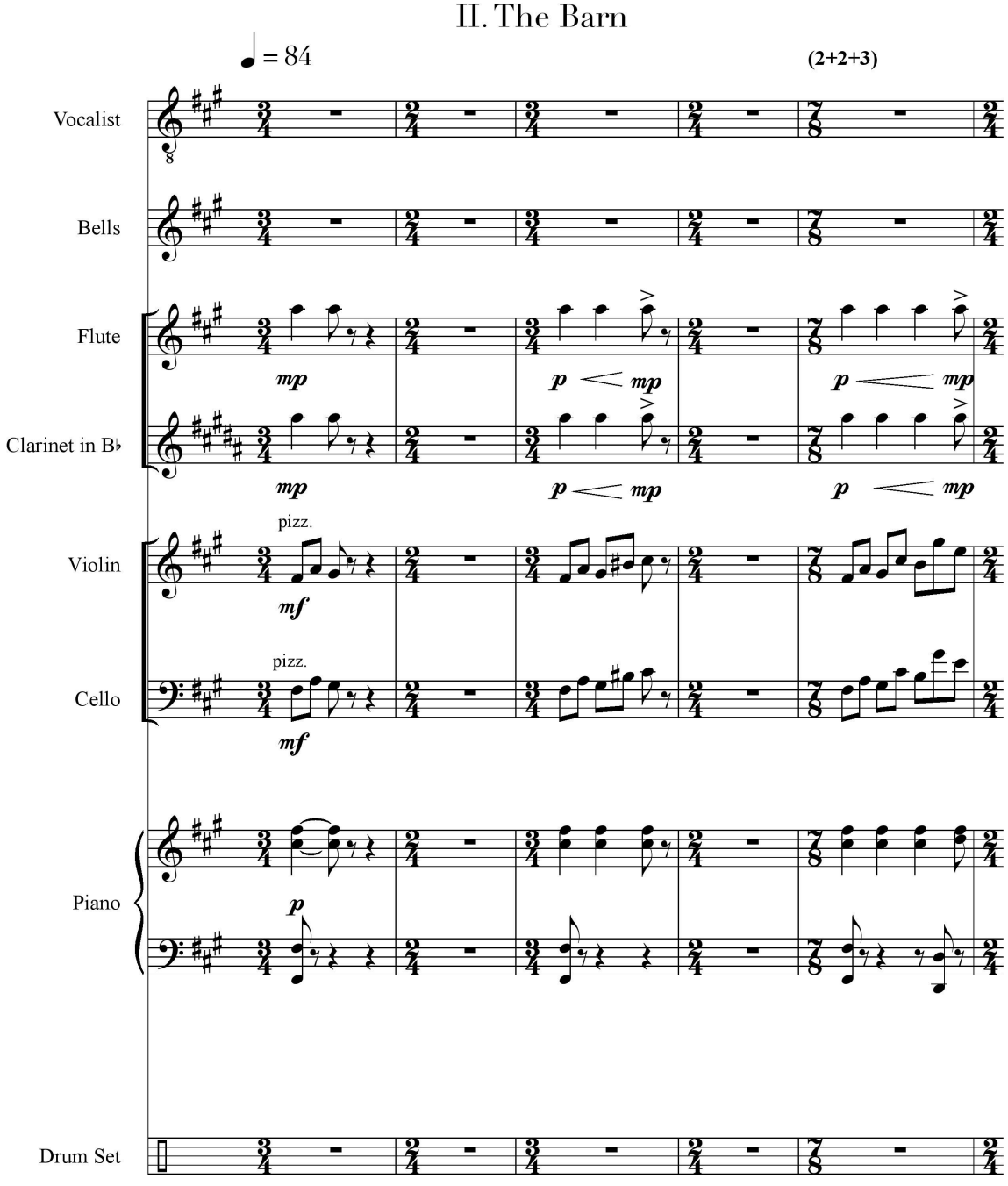

89
ee
eh
oo
ah
oh
- - - me
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

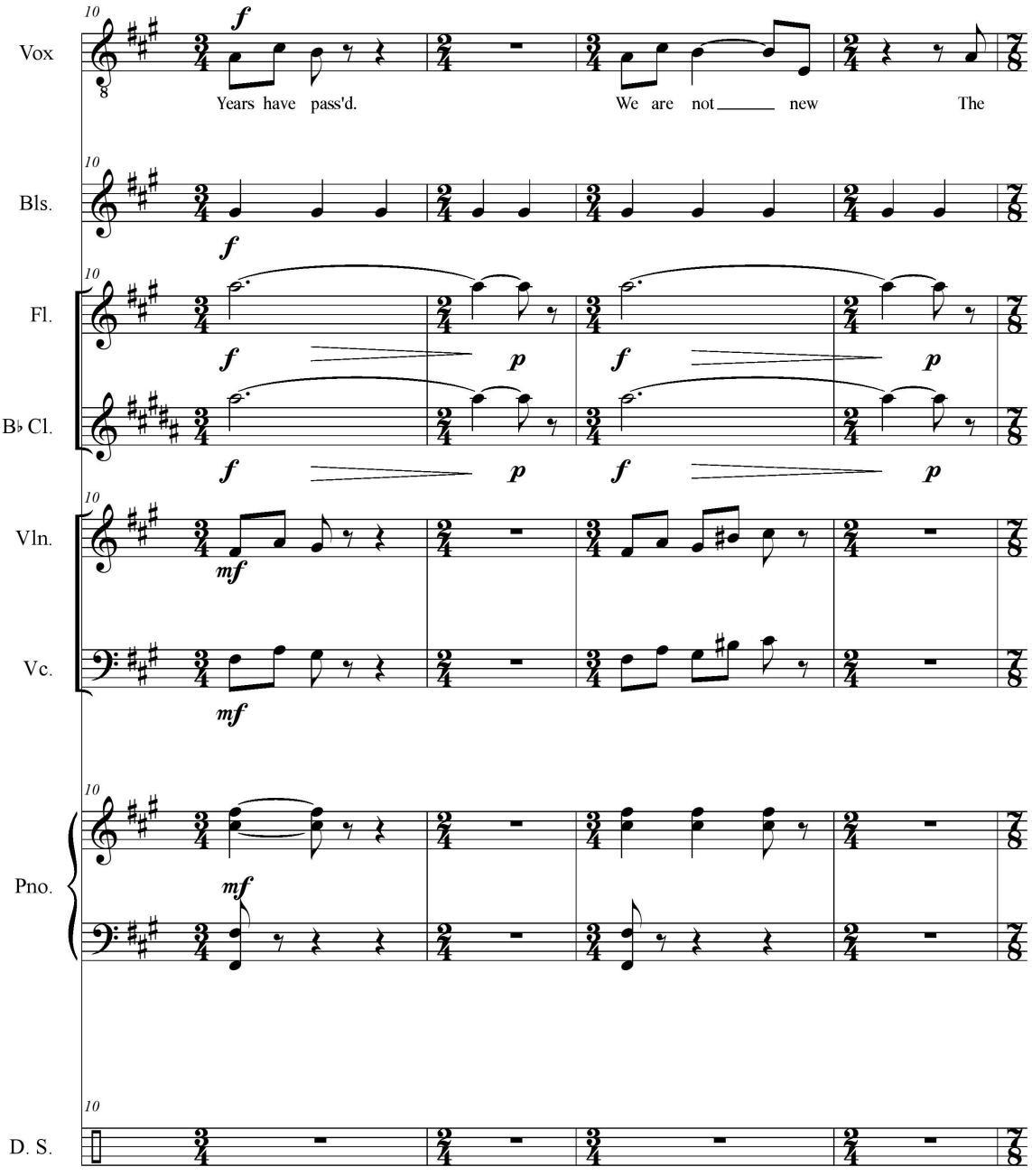

91
ee
eh
oo
ah
oh
Ho - - - -
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

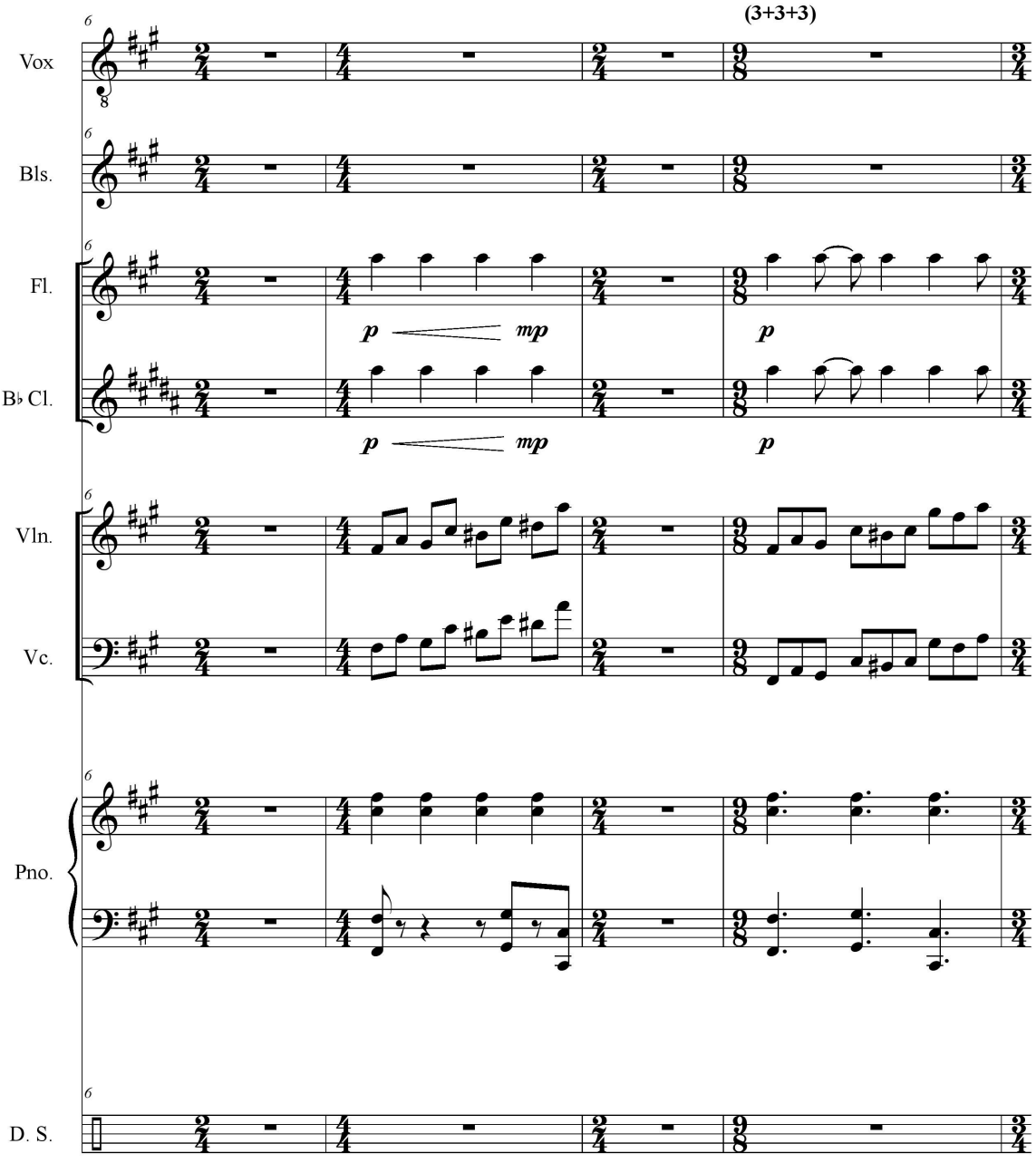

93
ee
eh
oo
ah
oh
me
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

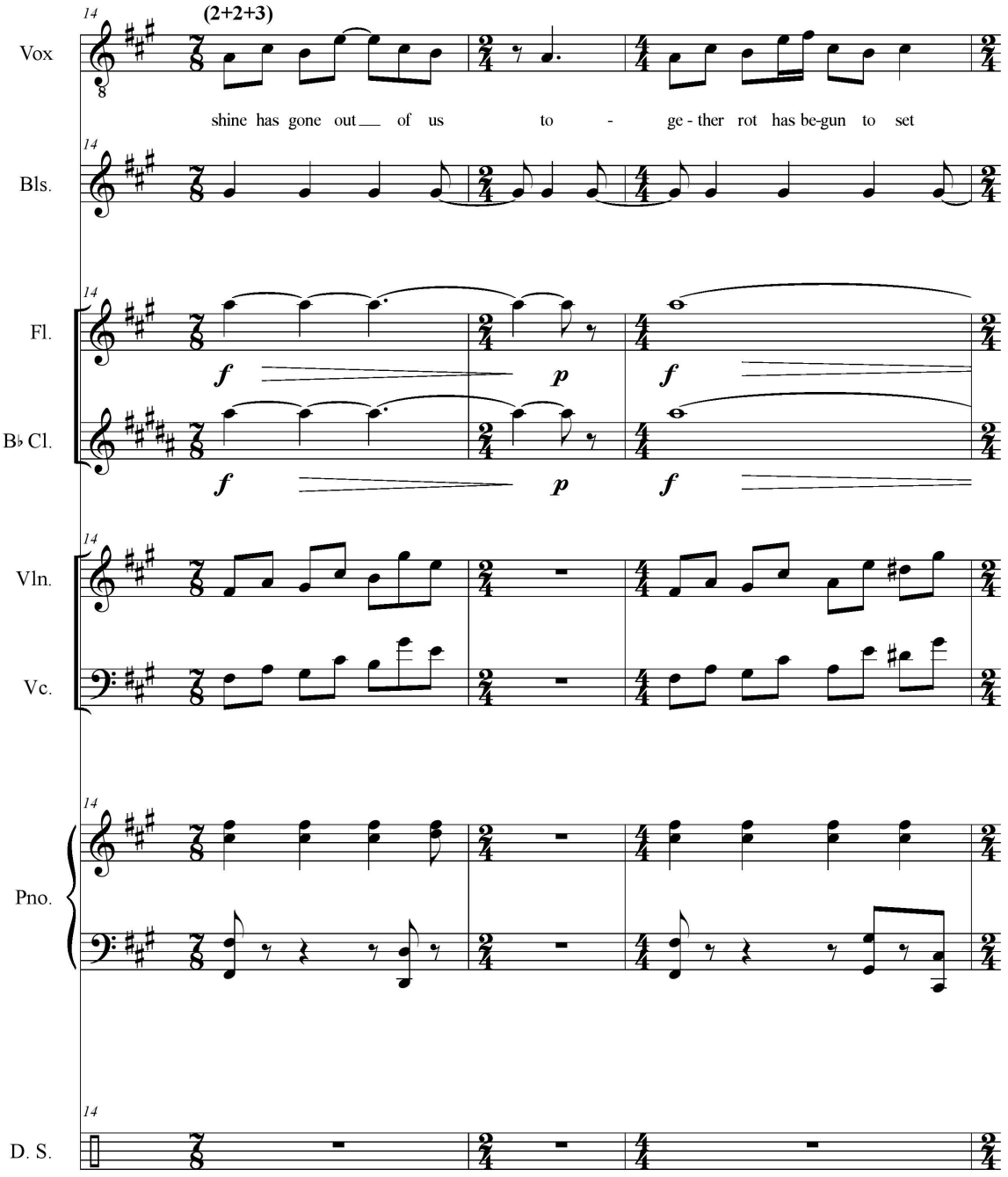

95
ee
eh
oo
ah
oh
Ho - - - - me
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

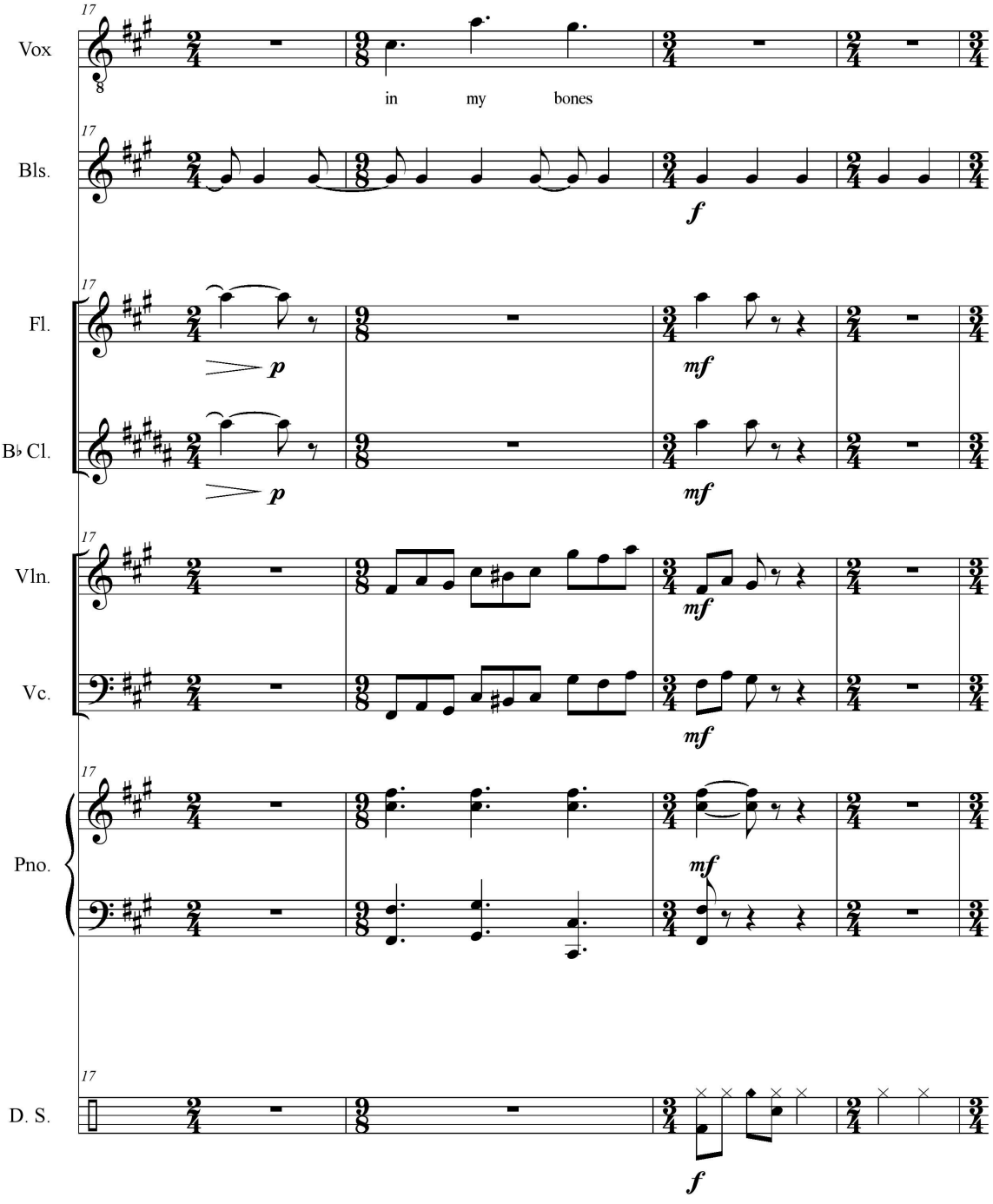

97
ee
eh
oo
ah
oh
Ho - me
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

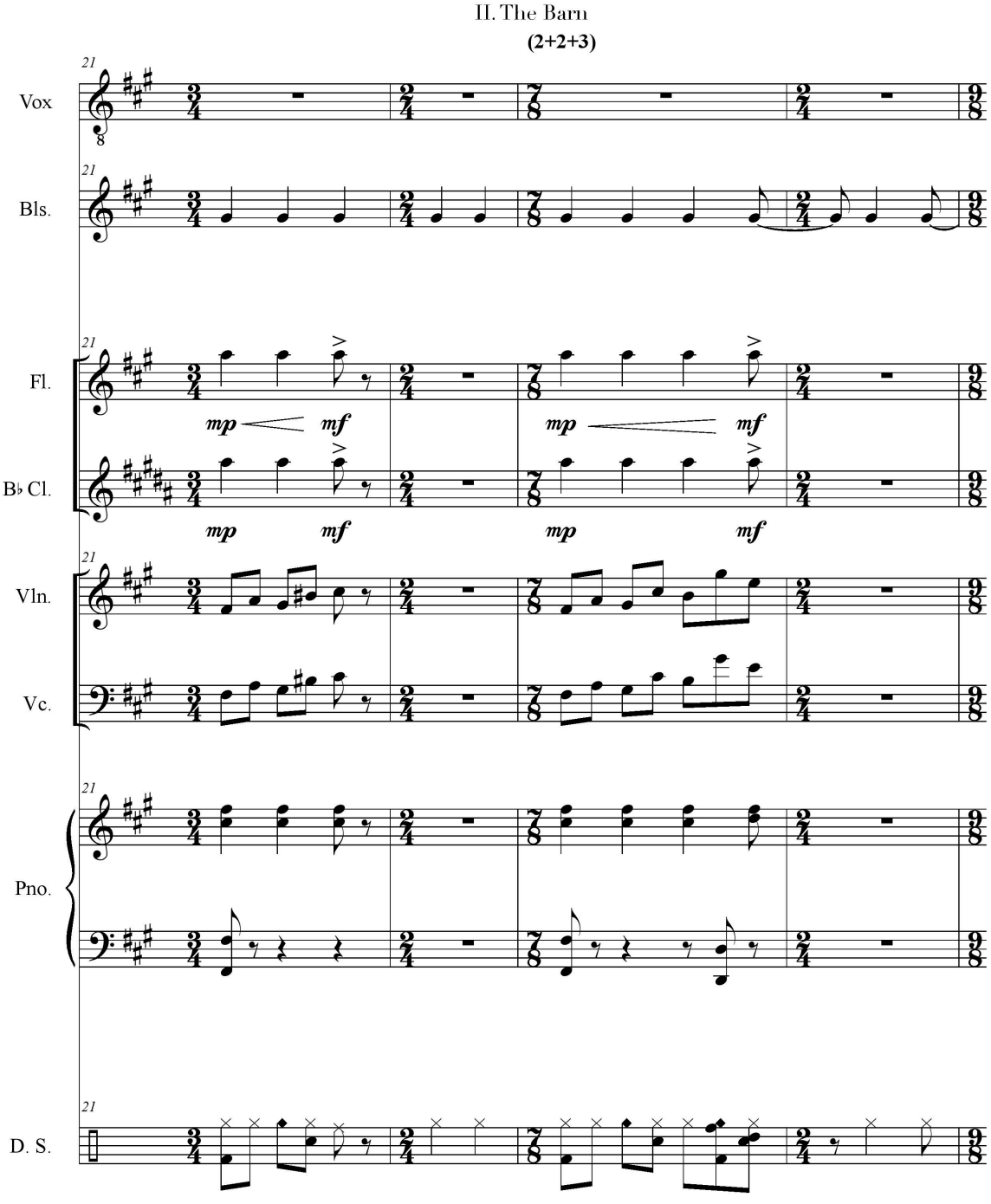

II. The Barn
♩ = 84
(2+2+3)
Vocalist
Bells
Flute
Clarinet in B♭
Violin
Cello
Piano
Drum Set
pizz.
pizz.

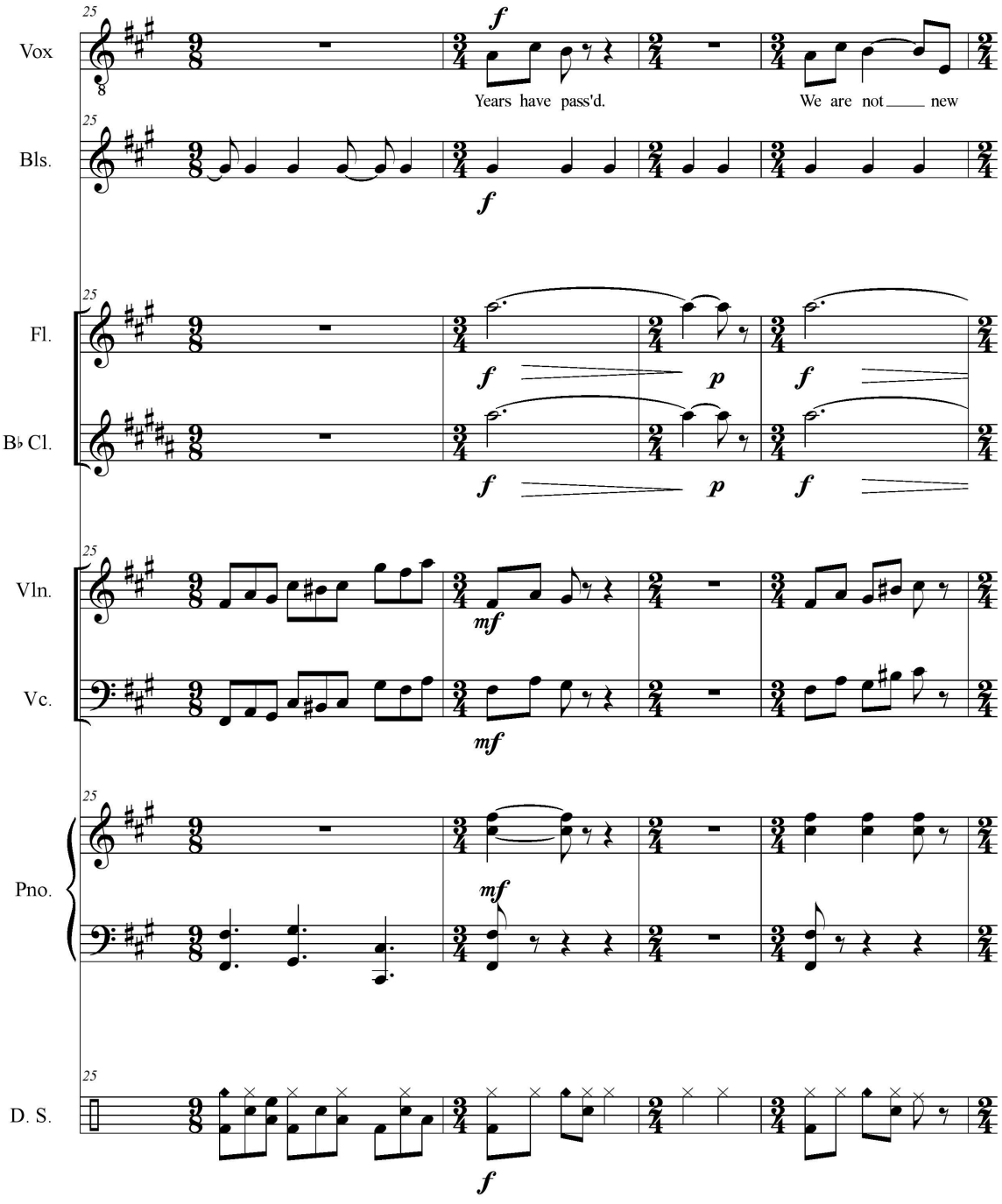

Vox
Years have pass'd.
We are not new
The
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

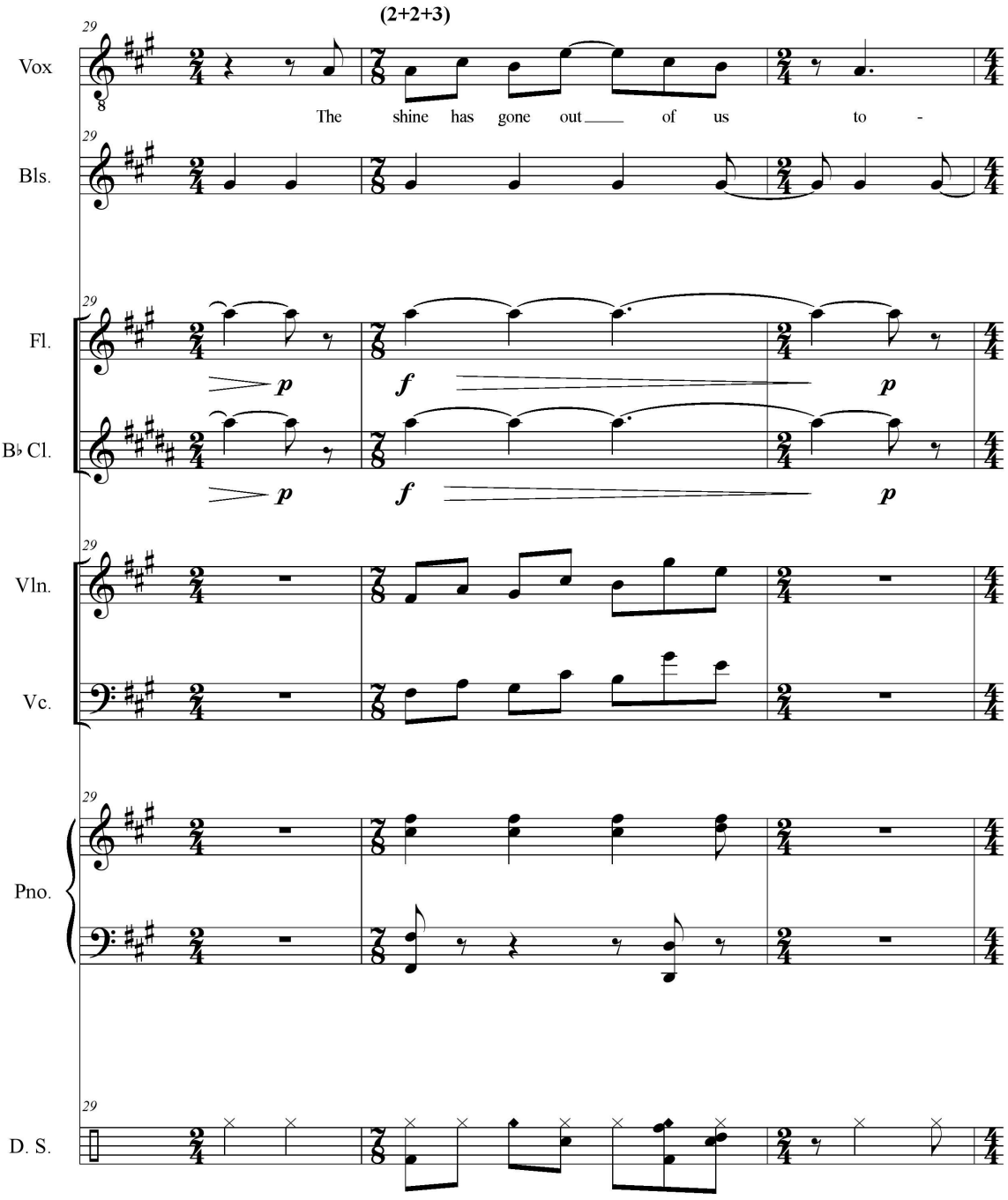

(3+3+3)
Vox
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
p
mp
p
p
mp
p

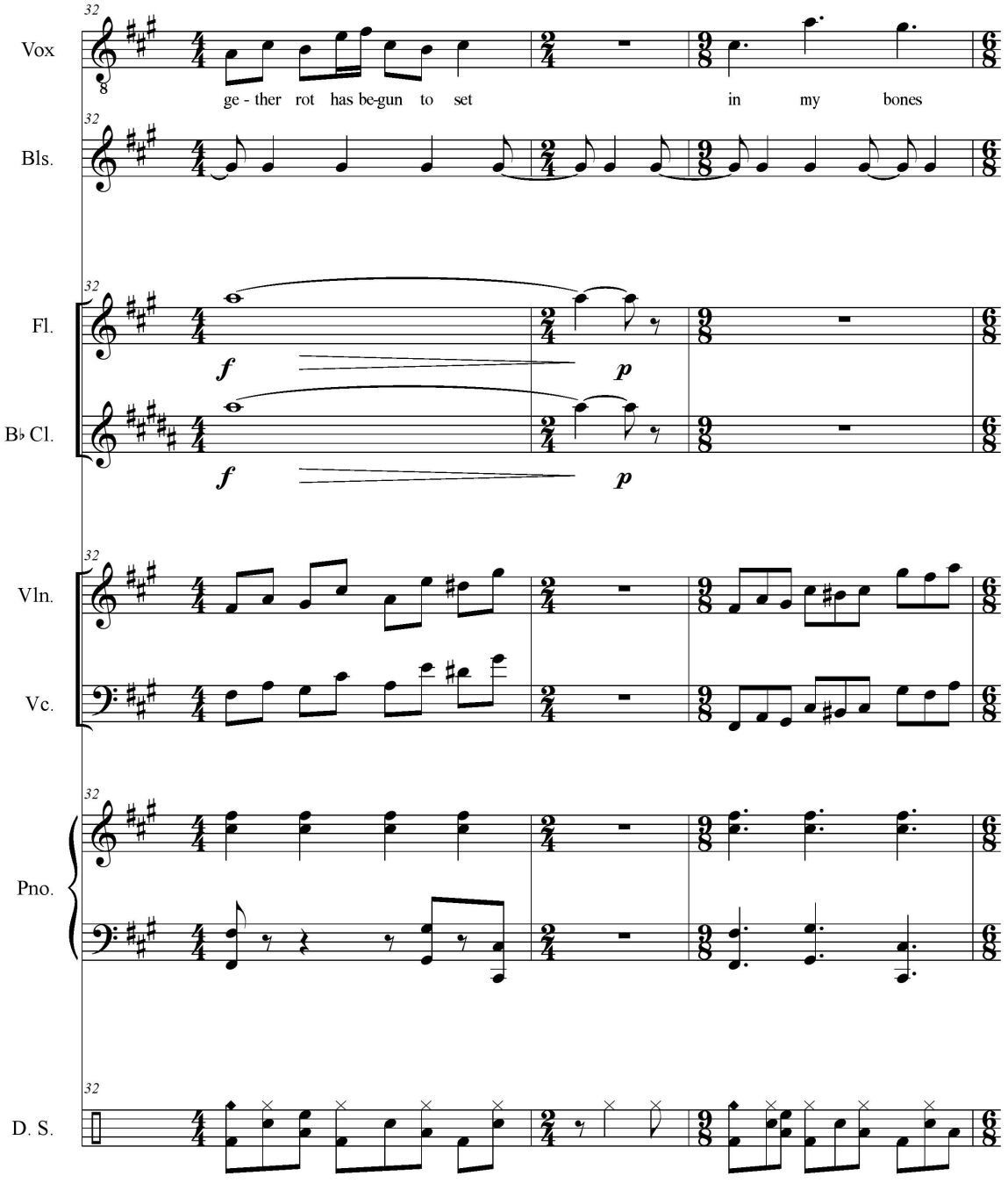

14
(2+2+3)
Vox
shine has gone out of us to - ge - ther rot has be-gun to set
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

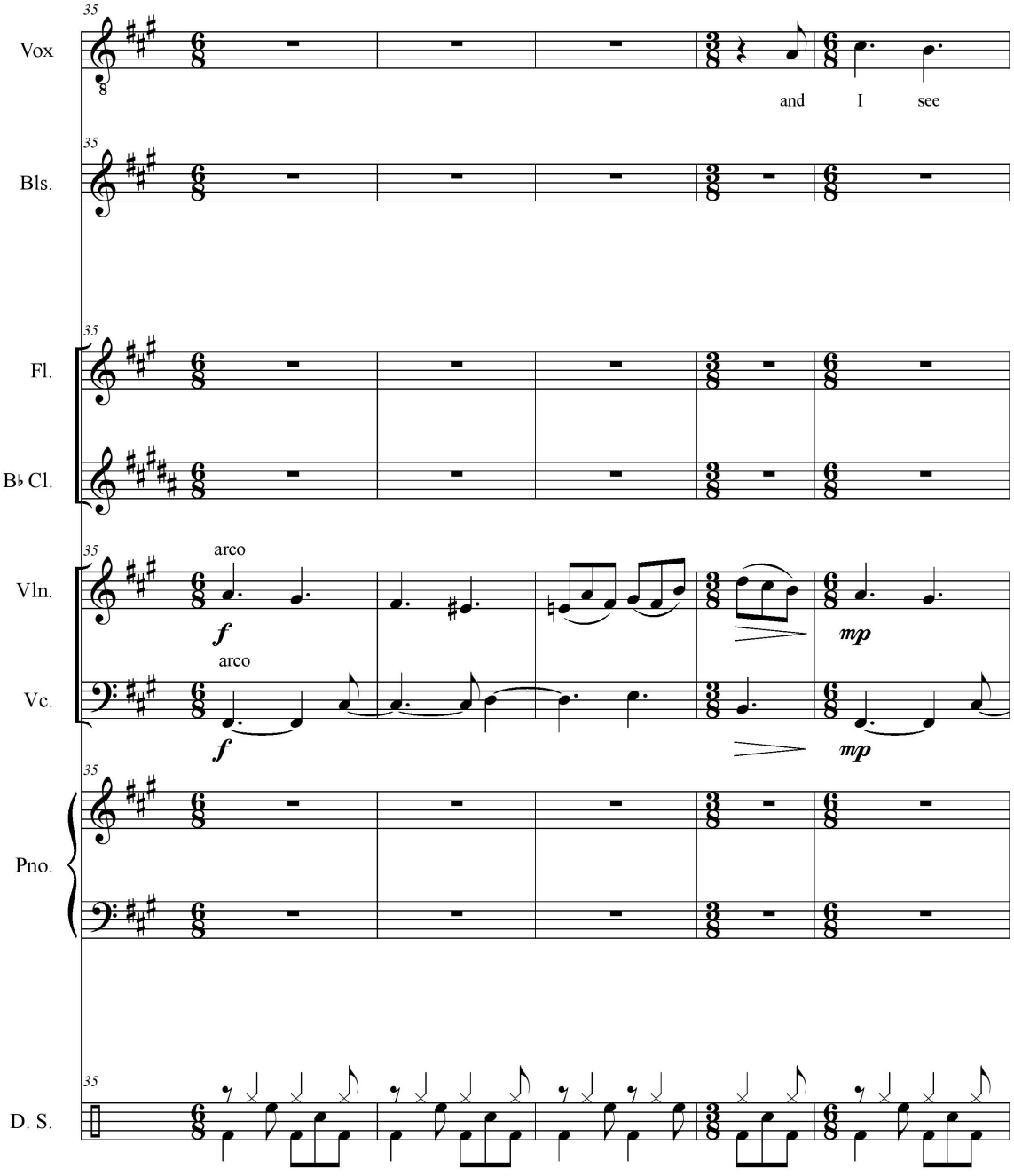

17
Vox
in my bones
Bls.
f
Fl.
p
mf
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

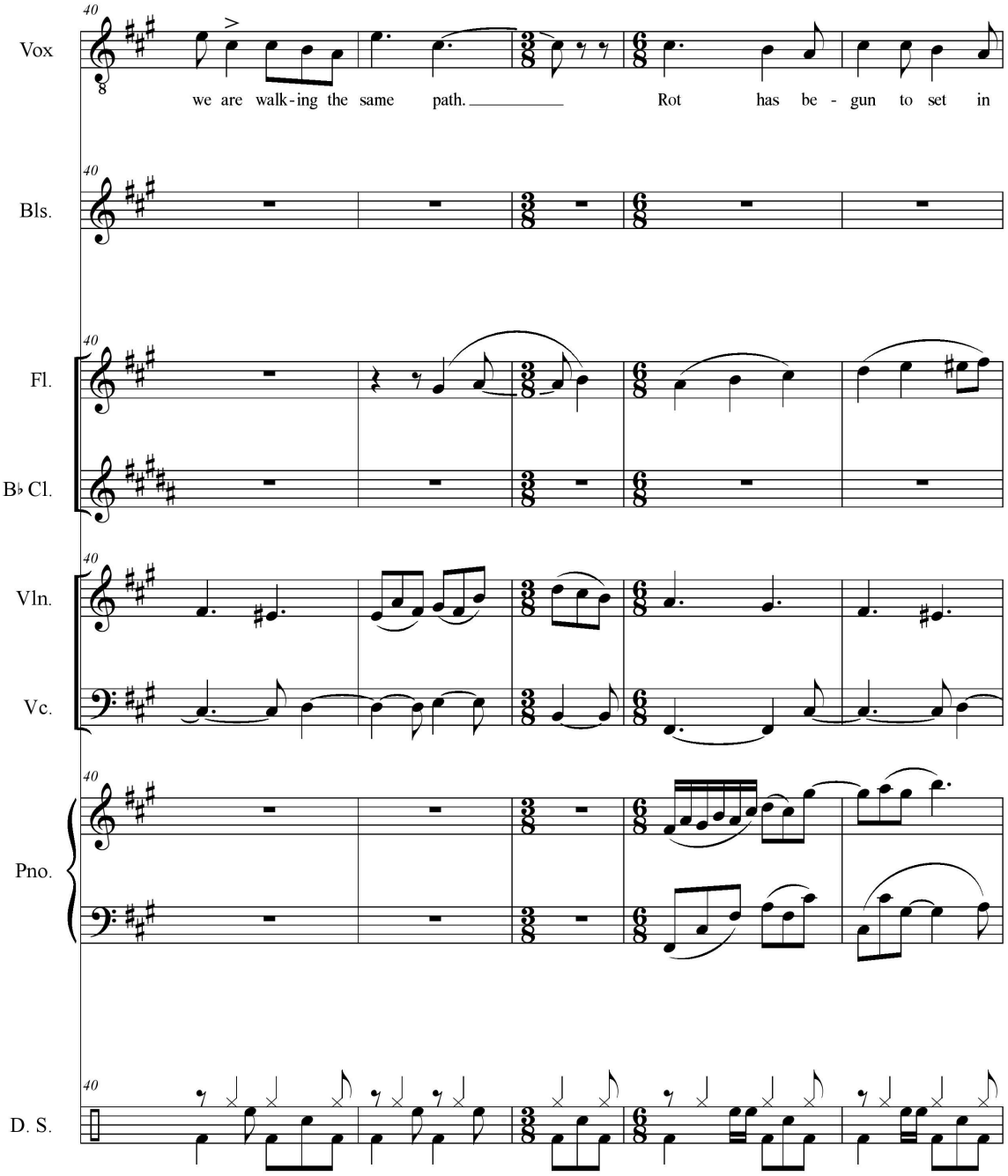

II. The Barn
(2+2+3)
21
Vox
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
mp
mf

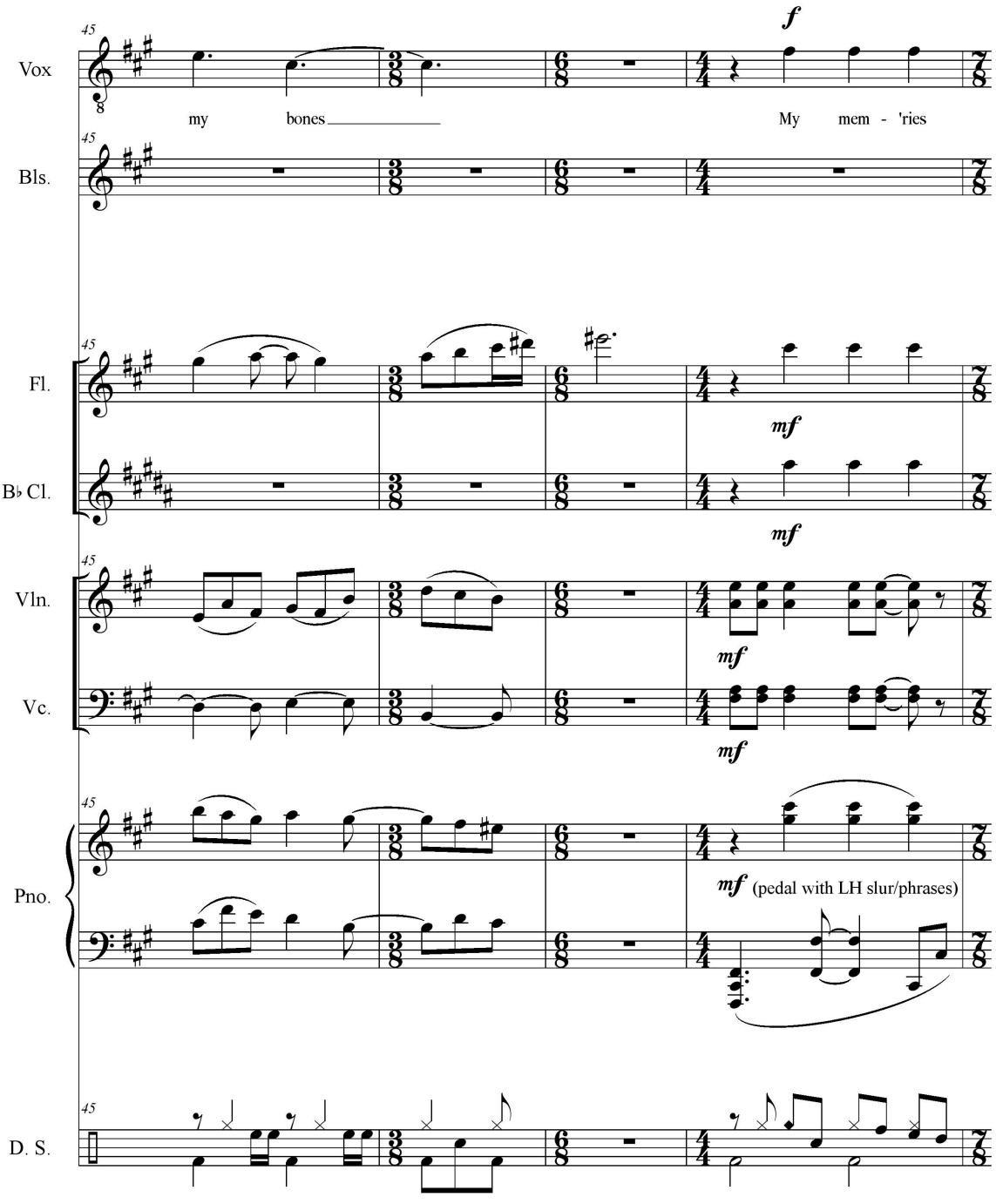

25
Vox
Years have pass'd.
We are not new
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
f
mf
p

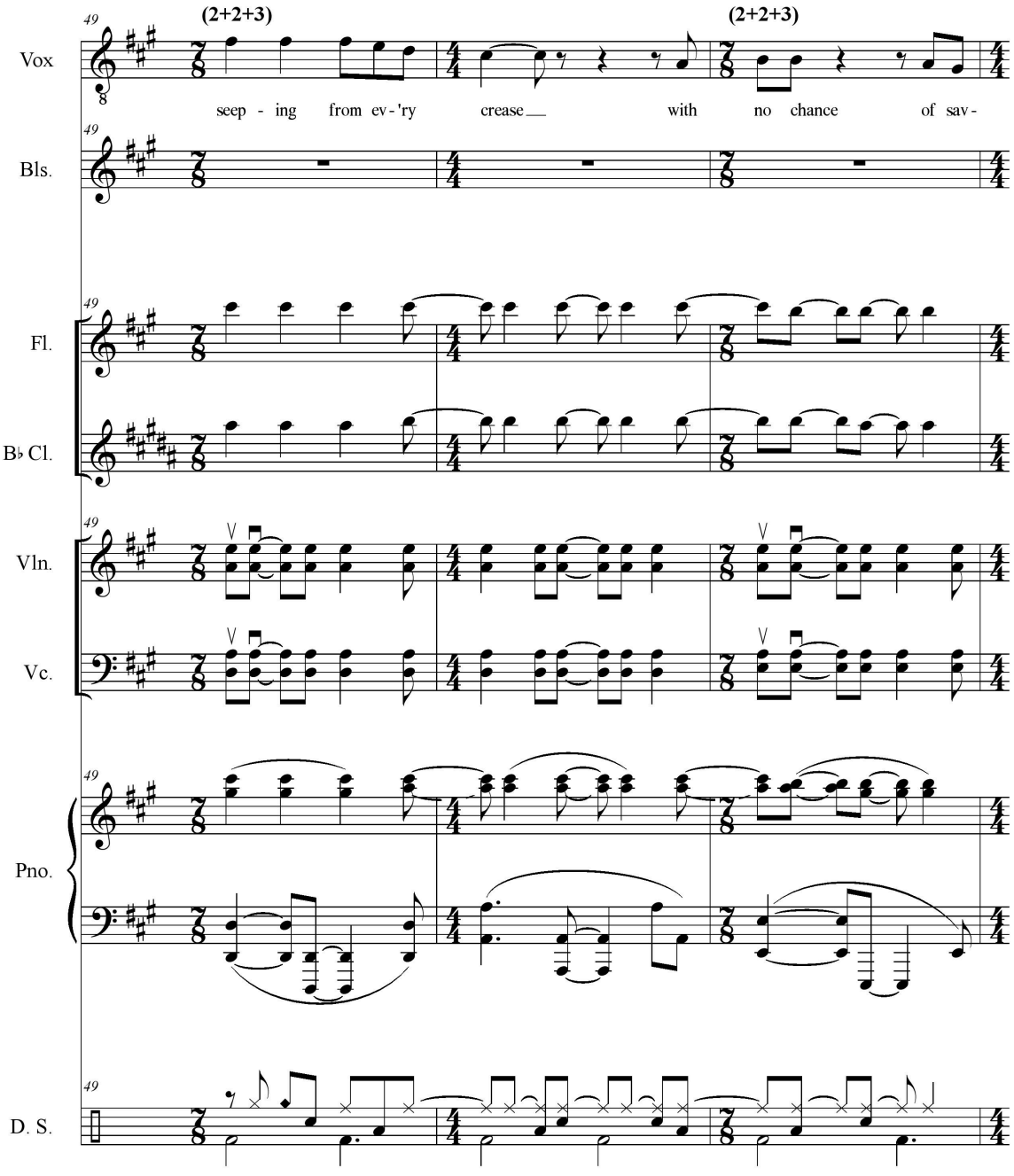

(2+2+3)
29
Vox
The shine has gone out of us to -
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
p
f
p

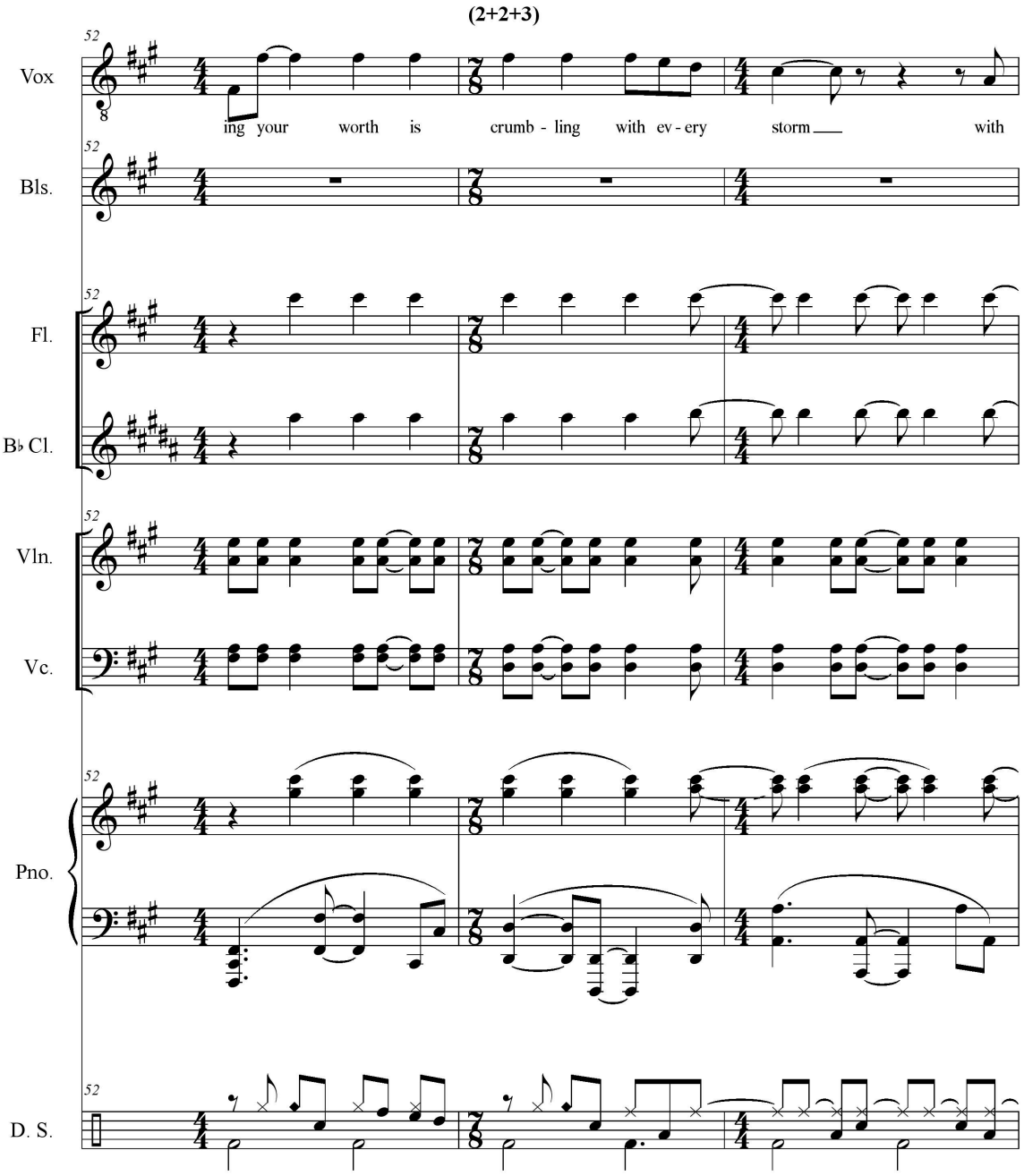

Vox
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
ge - ther rot has be-gun to set
in my bones

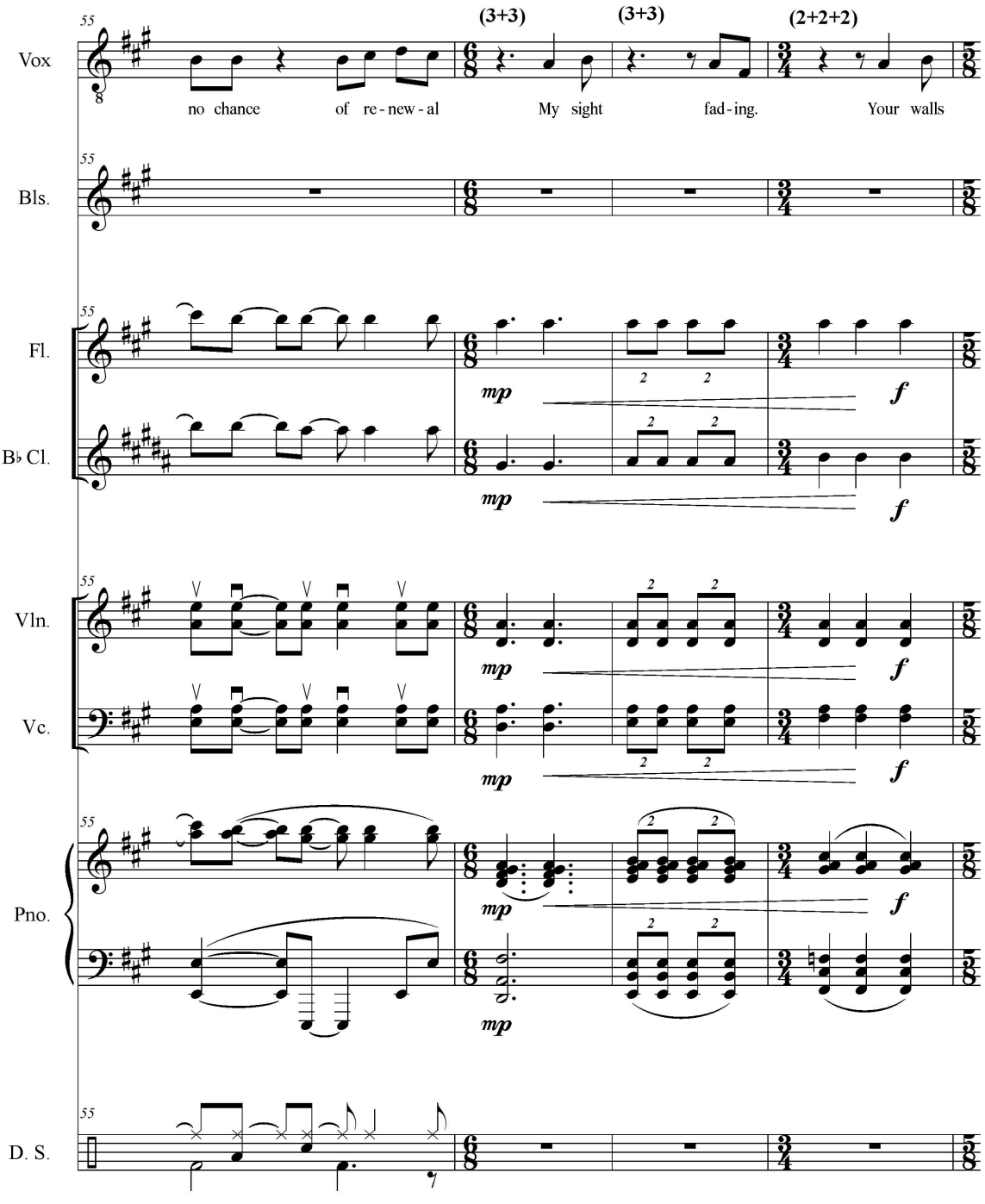

35
Vox
and I see
Bls.
Fl.
B♭ Cl.
Vln.
arco
f
mp
Vc.
arco
f
mp
Pno.
D. S.

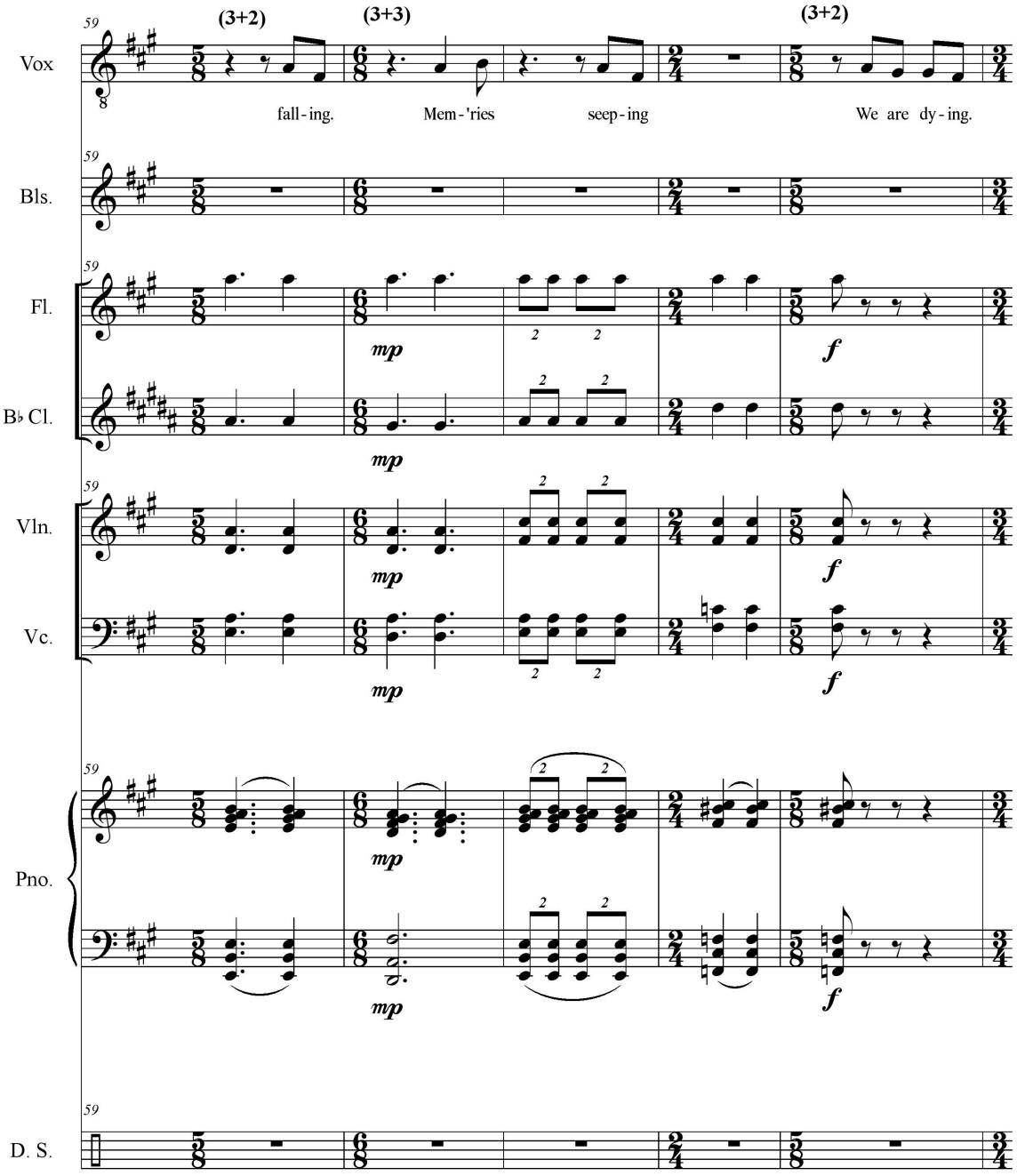

Vox
we are walk-ing the same path.
Rot has be - gun to set in
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

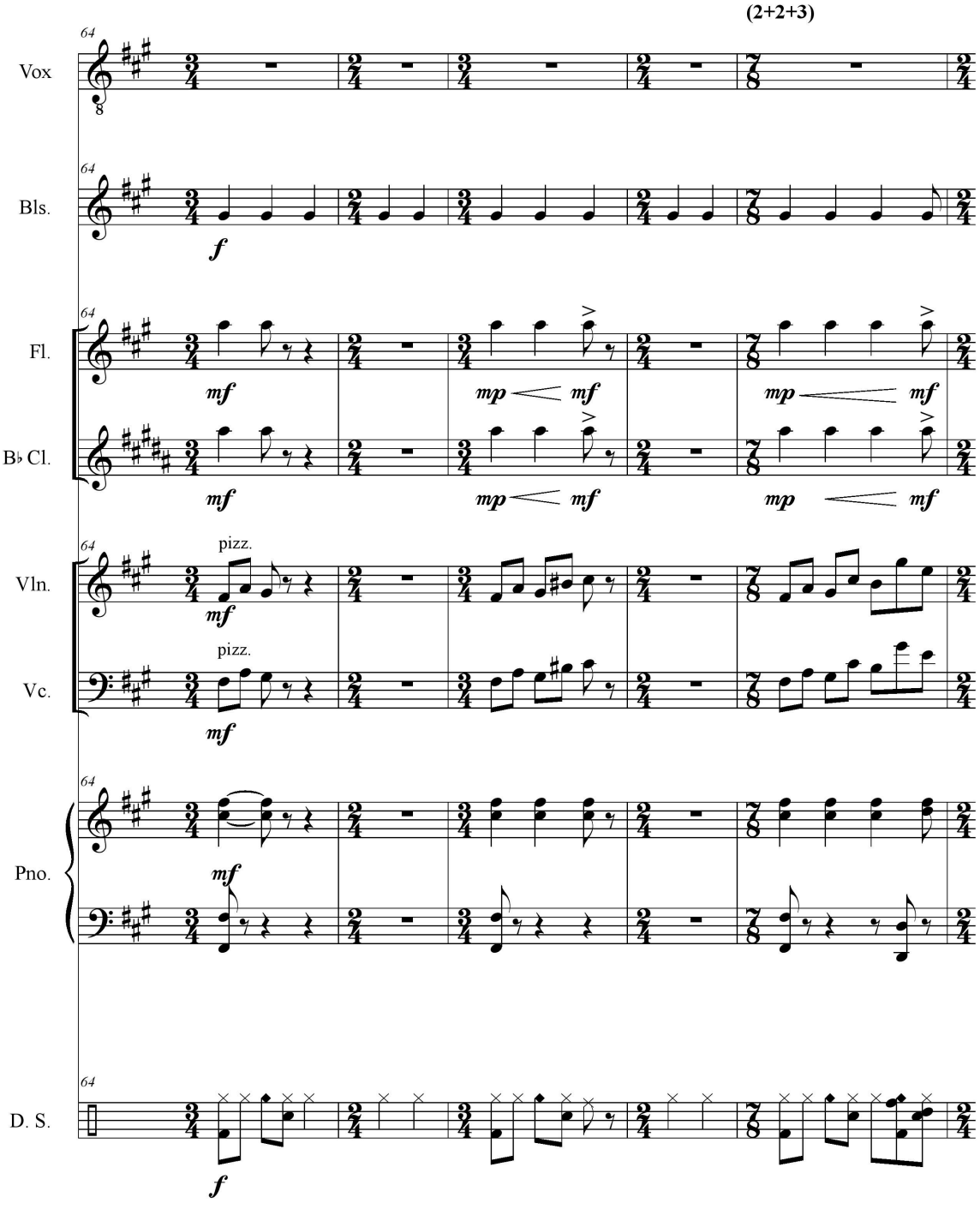

45
Vox
my bones
f
My mem - 'ries
Bls.
Fl.
mf
B♭ Cl.
mf
Vln.
mf
Vc.
mf
Pno.
mf (pedal with LH slur/phrases)
D. S.

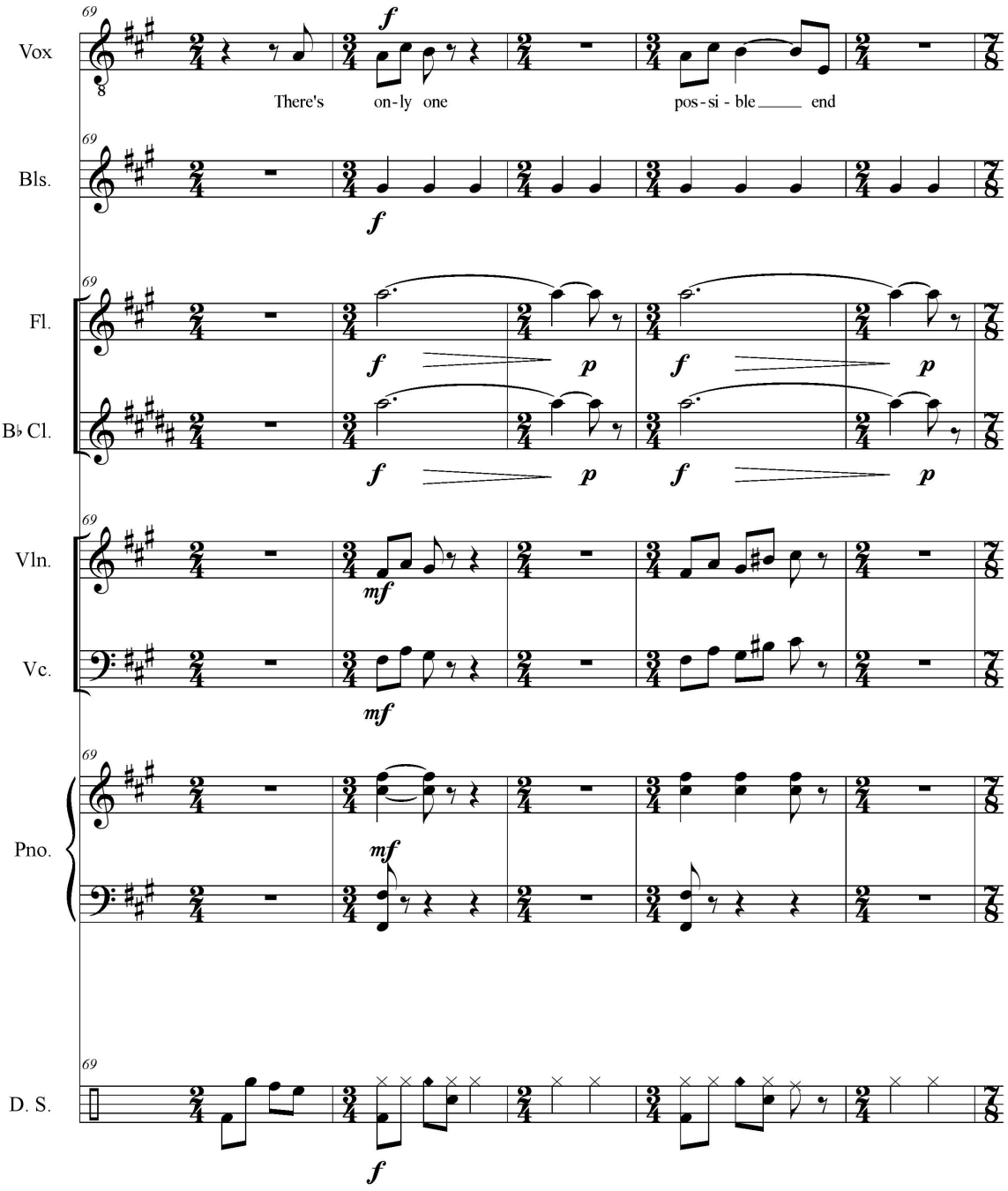

49
(2+2+3)
(2+2+3)
Vox
seep - ing from ev - 'ry crease with no chance of sav -
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

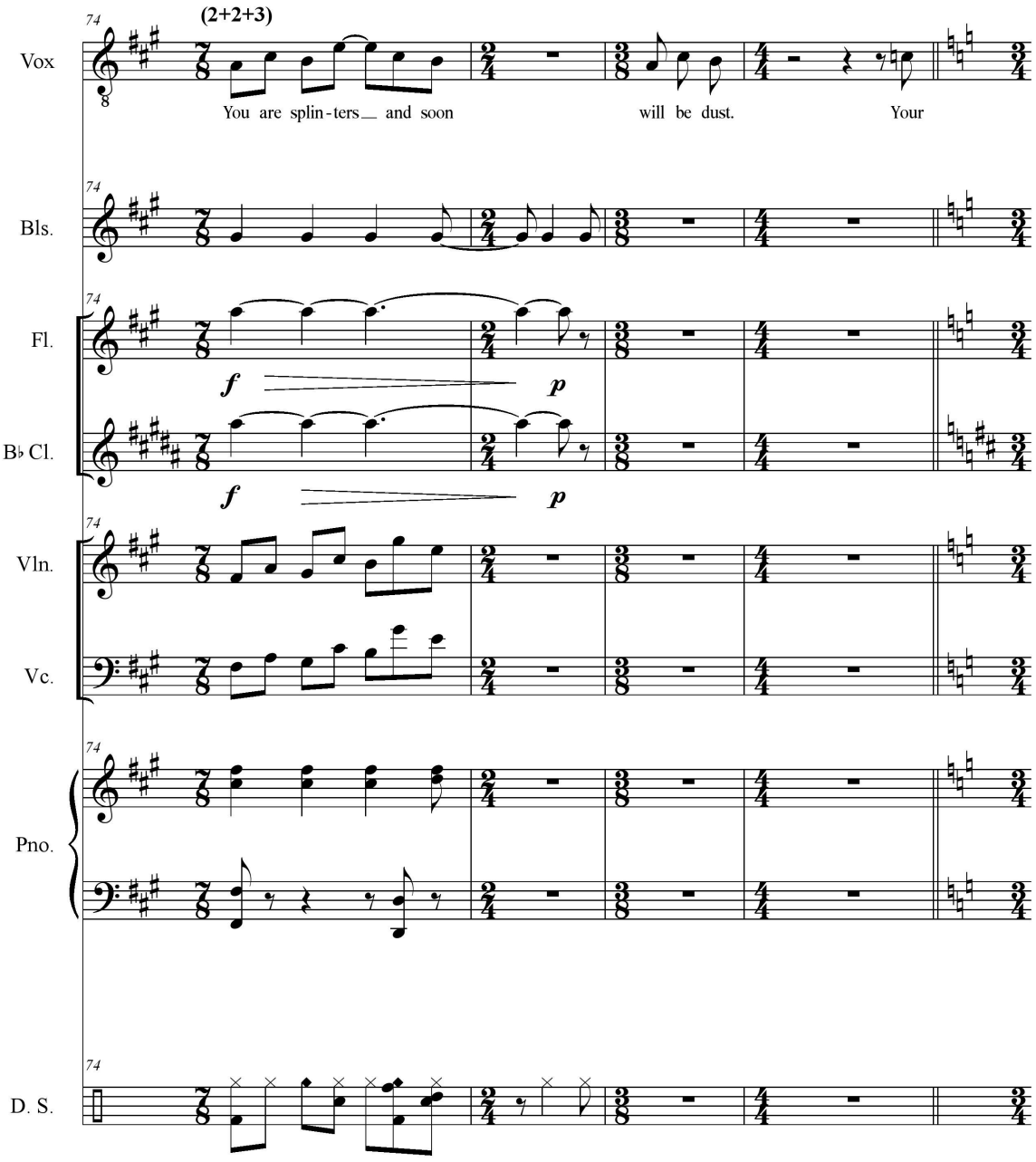

(2+2+3)
Vox
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
52
ing your worth is crumb - ling with ev - ery storm with

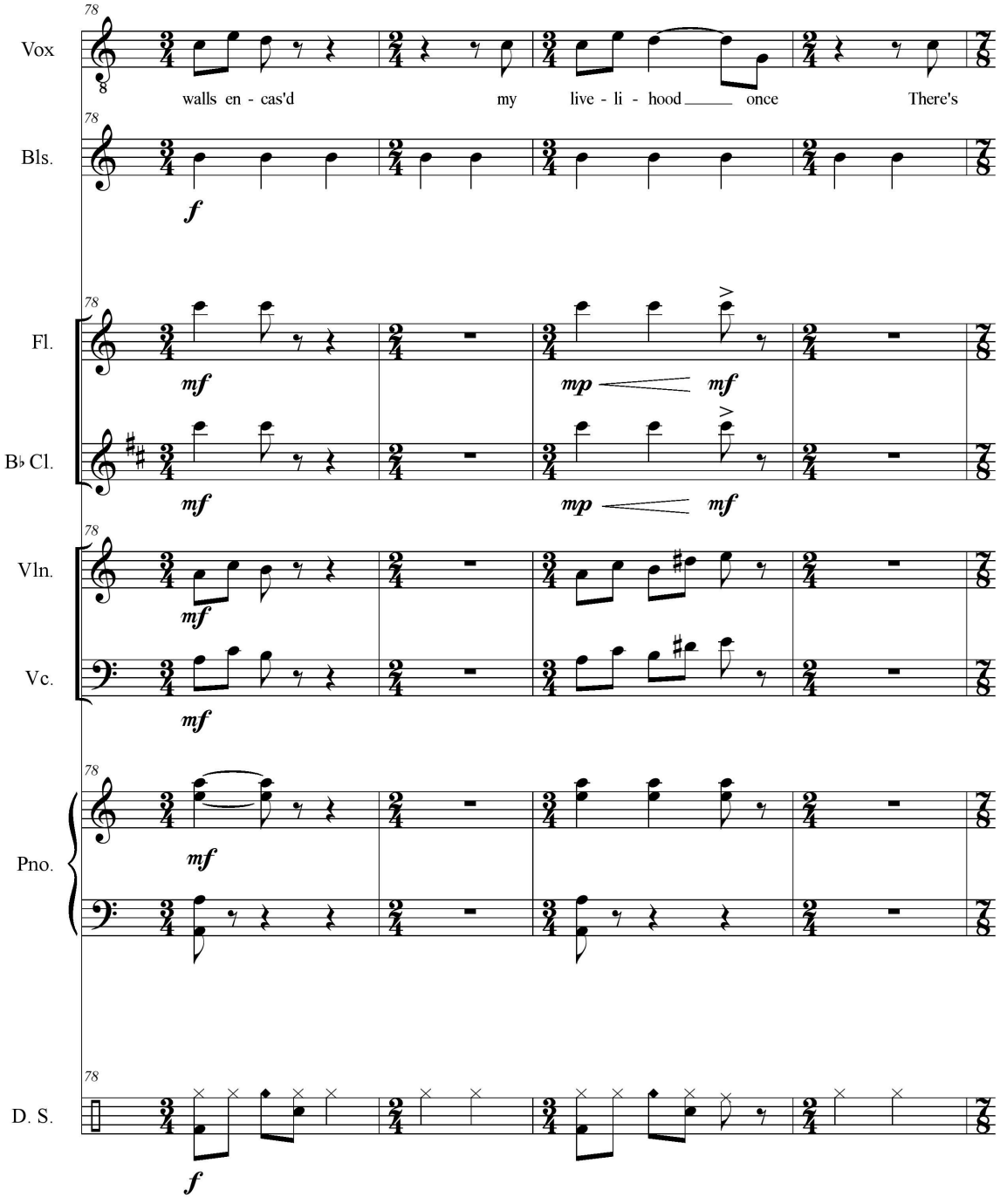

55
Vox
(3+3)
(3+3)
(2+2+2)
no chance of re-new-al
My sight fad-ing.
Your walls
Bls.
Fl.
B♭ Cl.
mp
f
Vln.
Vc.
Pno.
D. S.

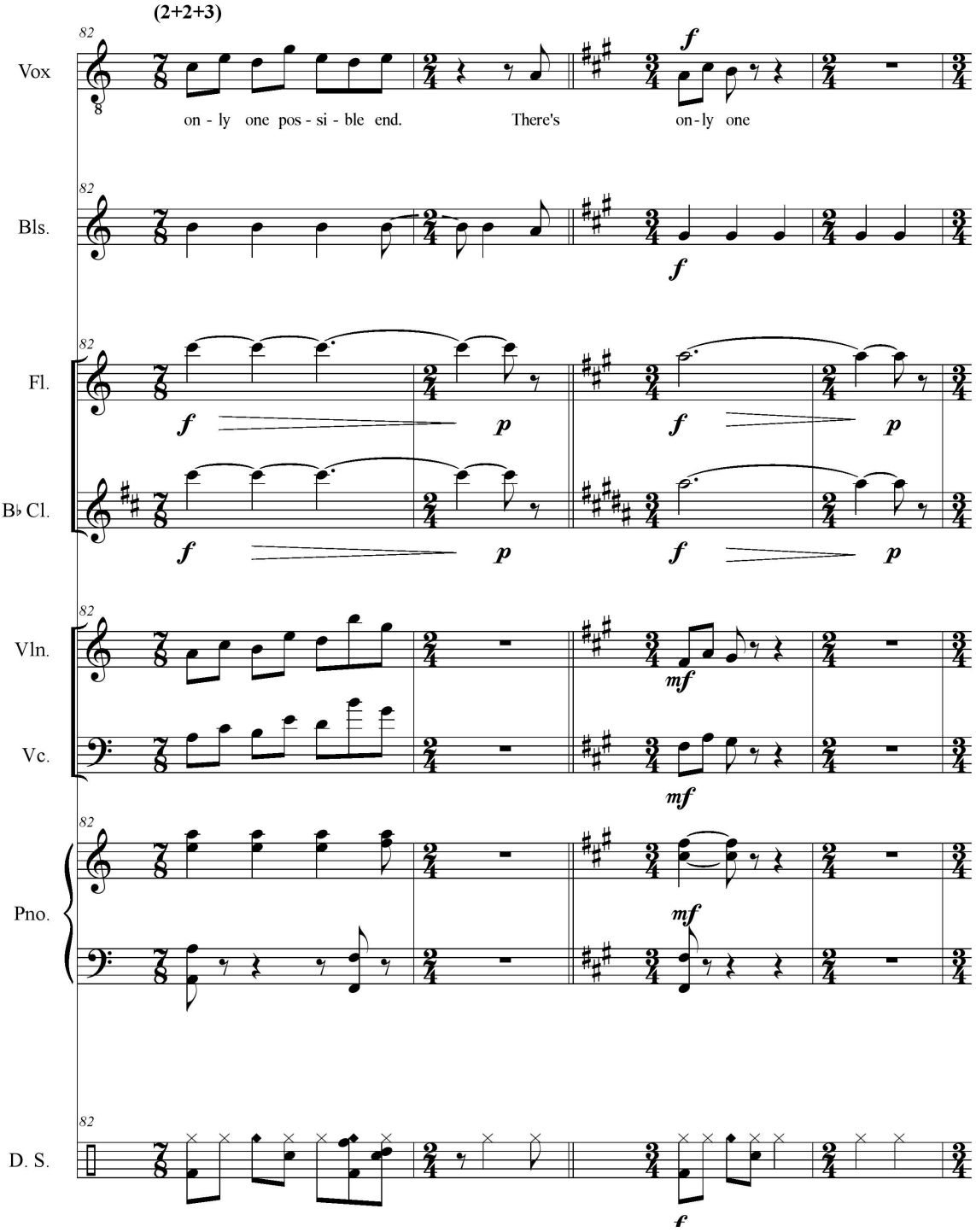

59
(3+2)
(3+3)
(3+2)
Vox
fall-ing.
Mem-'ries
seep-ing
We are dy-ing.
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
mp
f

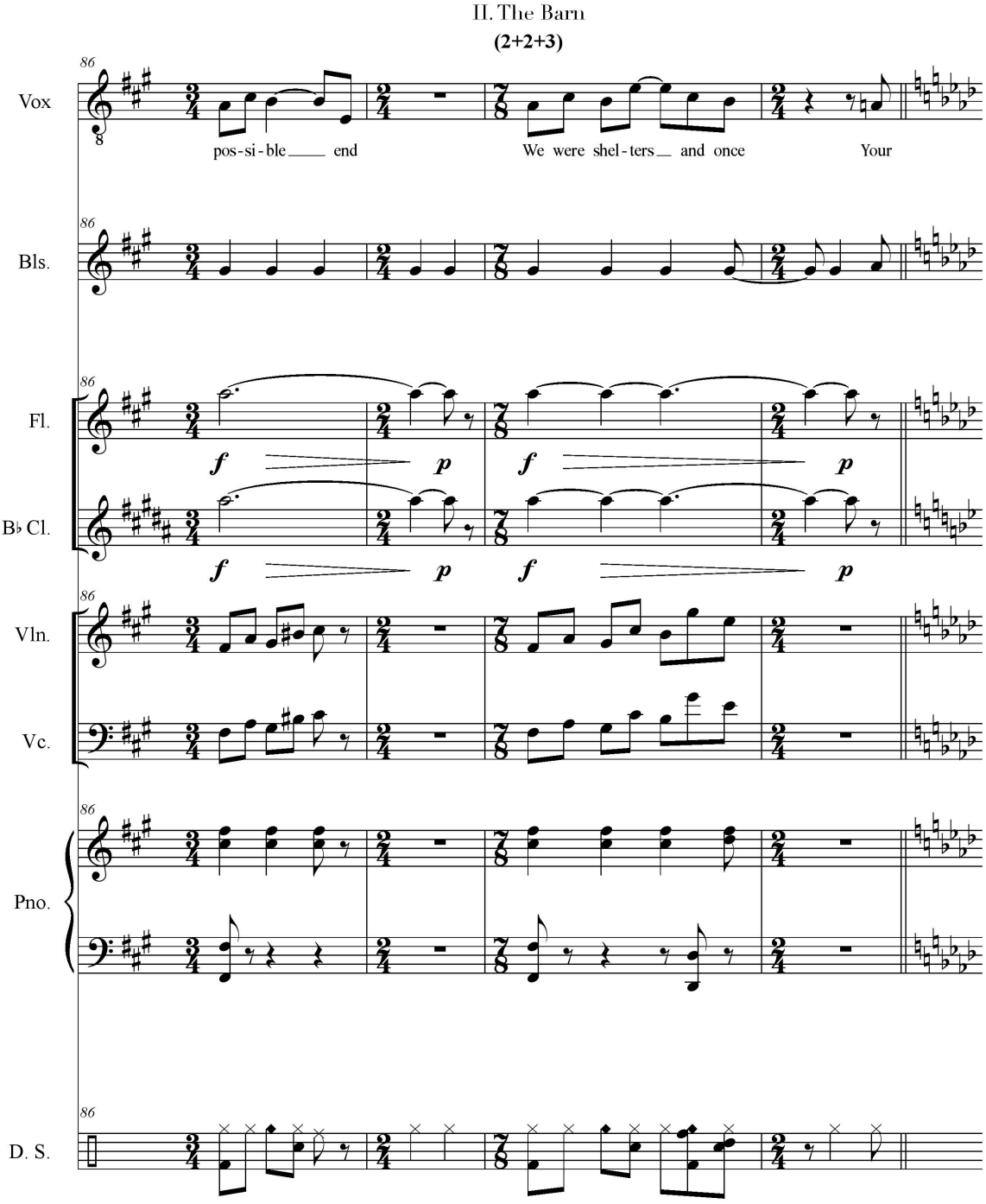

(2+2+3)
Vox
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
pizz.
pizz.

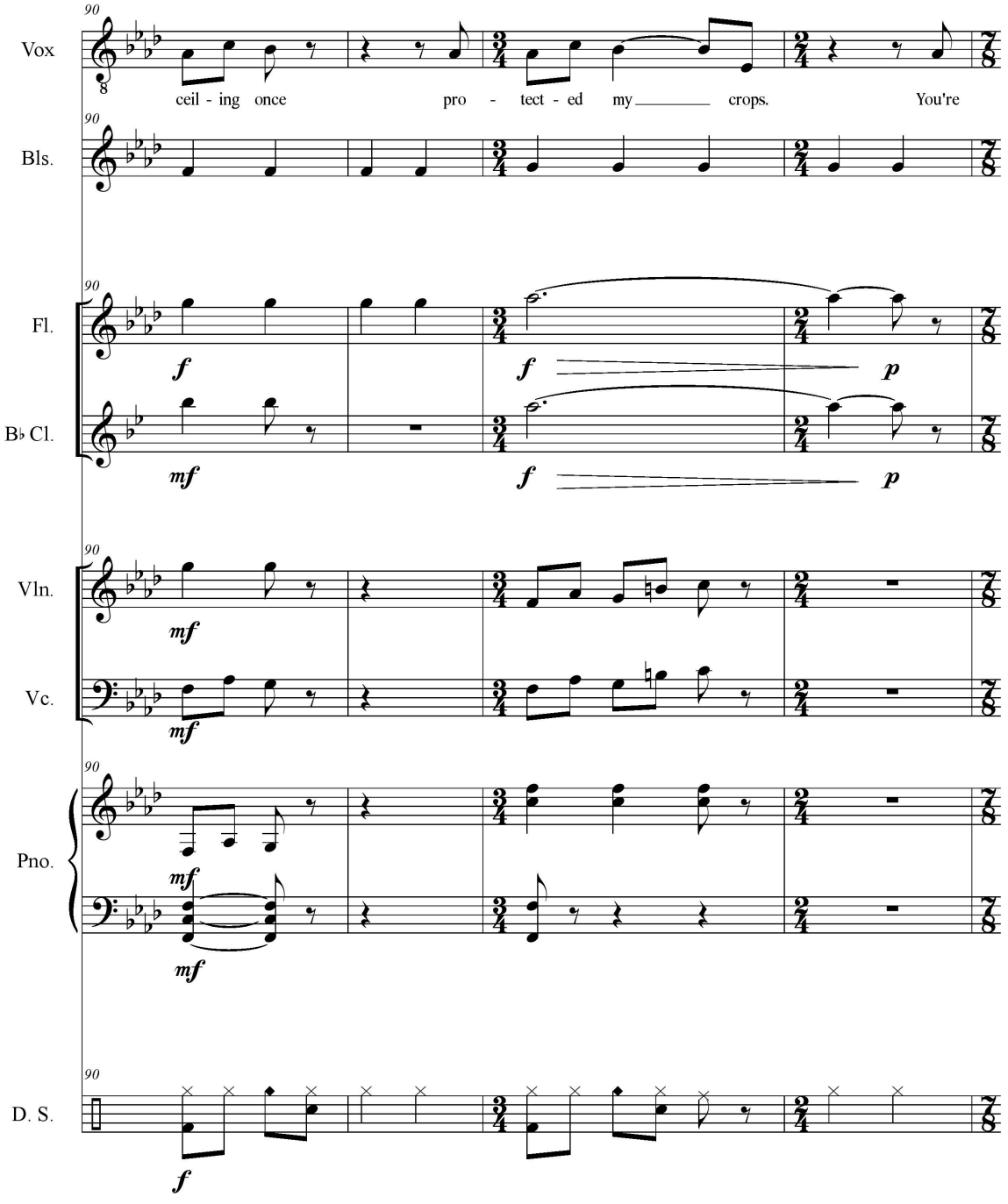

69
Vox
There's on-ly one pos-si-ble end
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

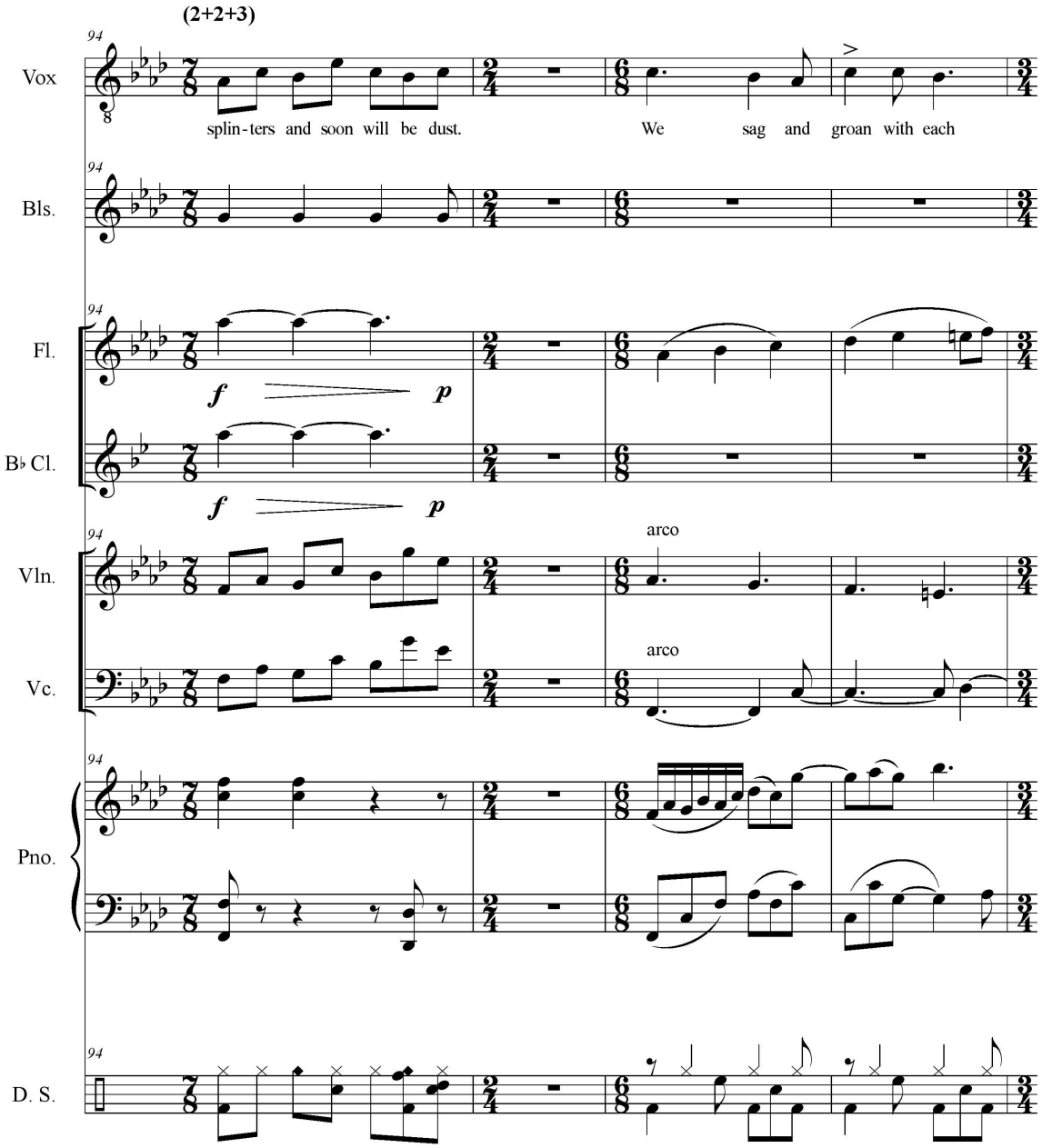

74
(2+2+3)
Vox
You are splin-ters__ and soon
will be dust.
Your
Bls.
Fl.
f
p
B♭ Cl.
f
p
Vln.
Vc.
Pno.
D. S.

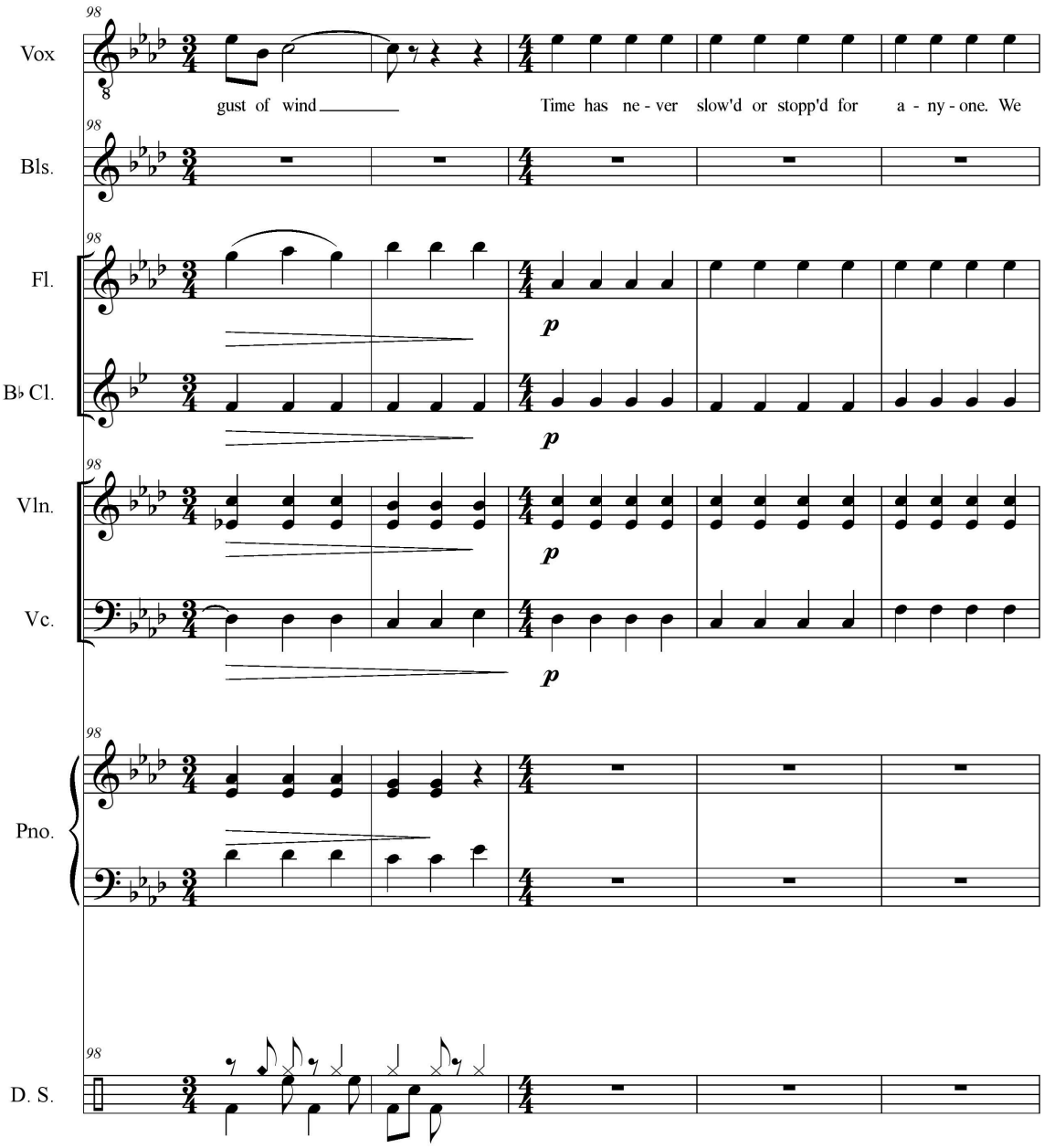

78
Vox
walls en - cas'd
my
live - li - hood
once
There's
Bls.
f
Fl.
mf
mp
mf
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

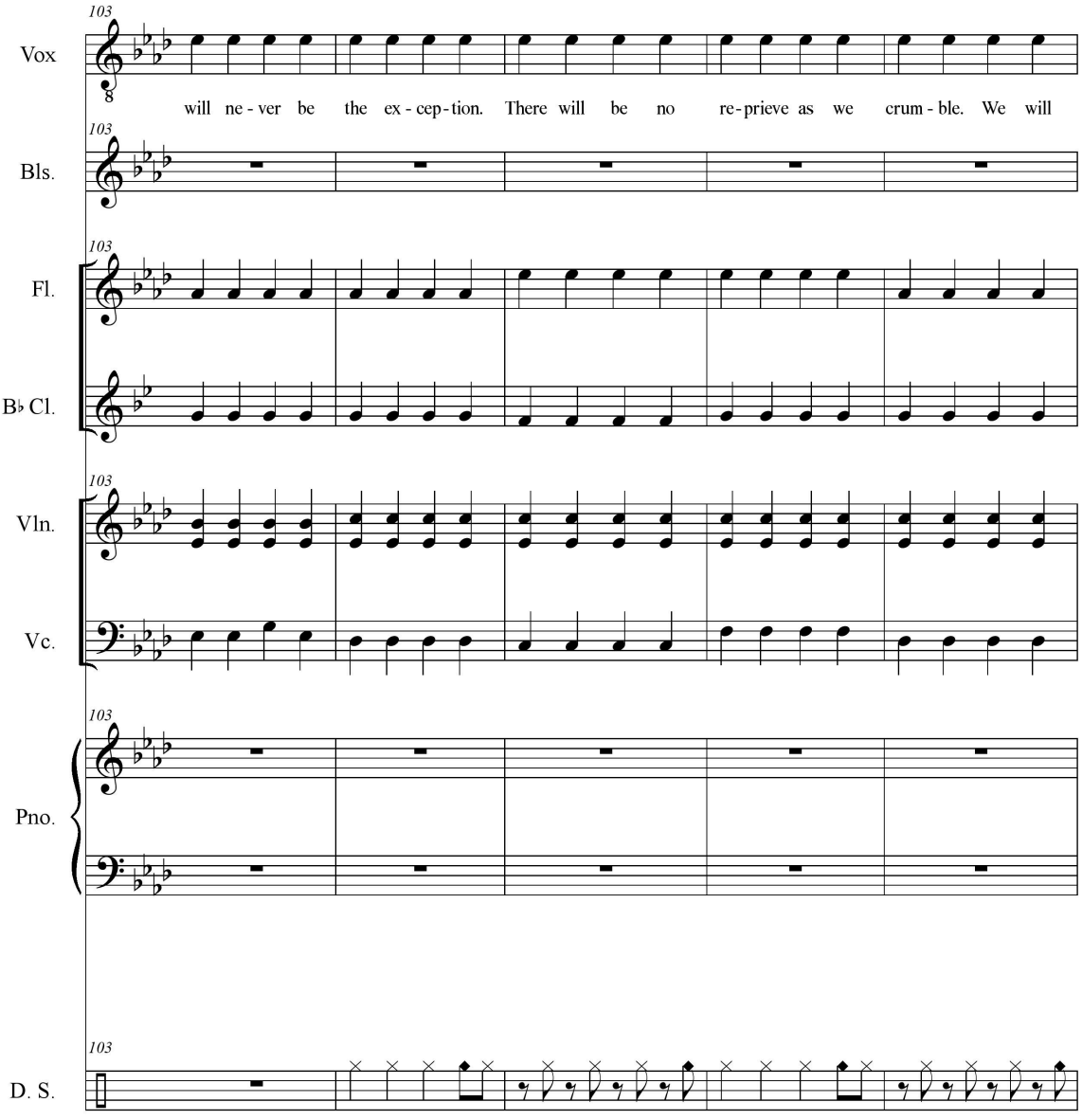

(2+2+3)
Vox
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
on - ly one pos - si - ble end.
There's
on - ly one

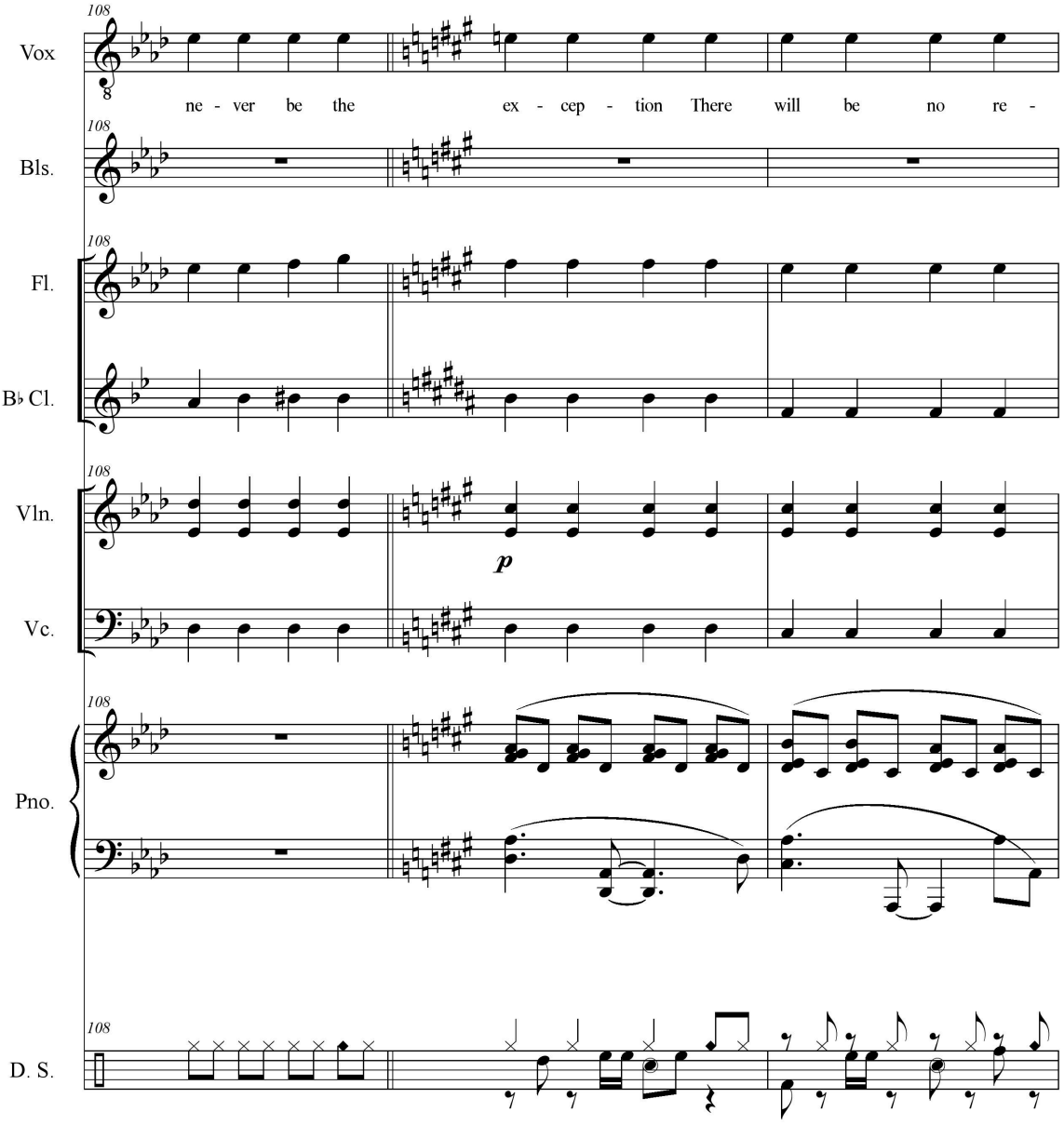

II. The Barn
(2+2+3)
Vox
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
86
pos-si-ble end
We were shel-ters and once
Your
f
p

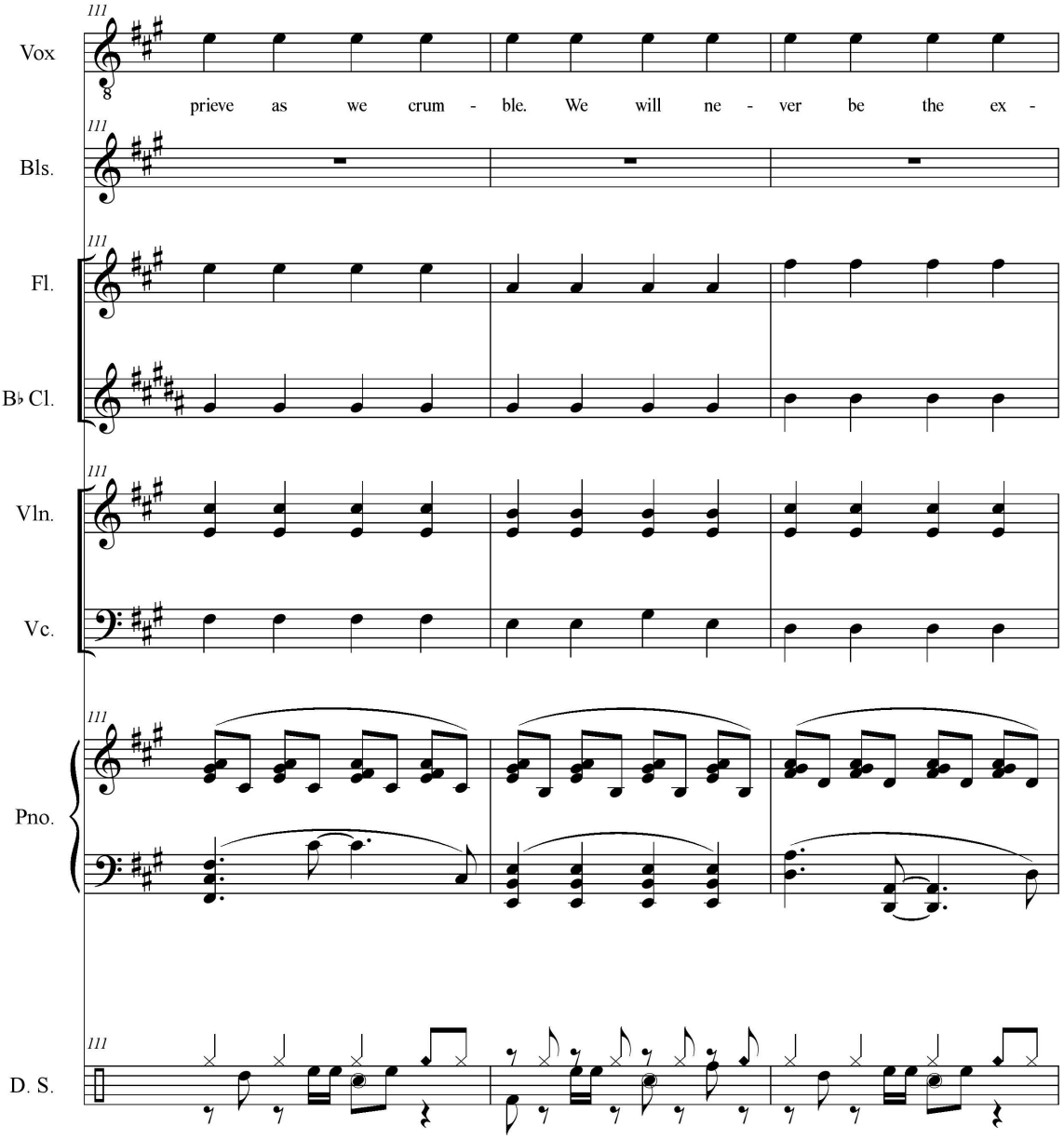

Vox
ceil - ing once pro - tect - ed my crops. You're
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

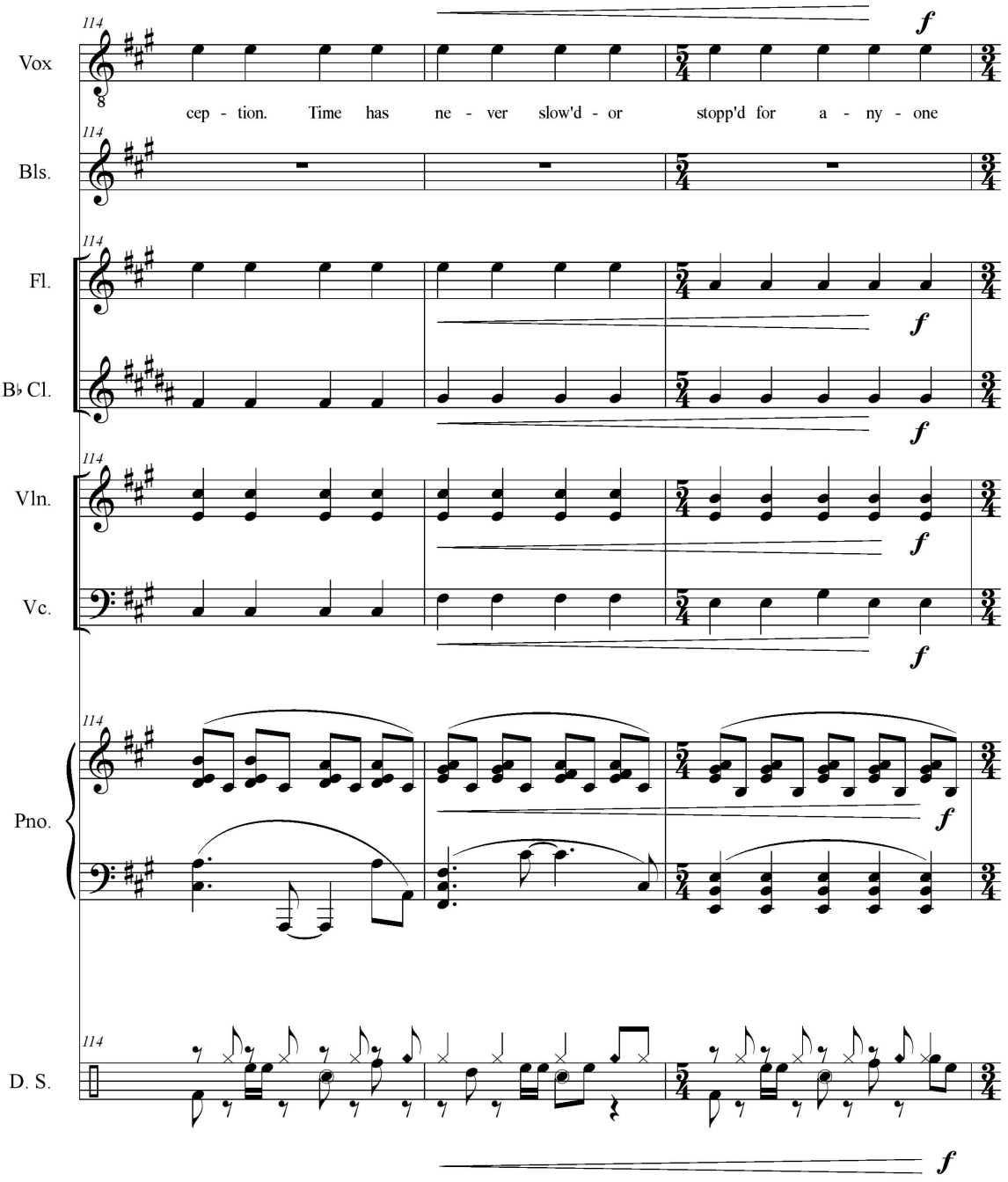

(2+2+3)
Vox
splin-ters and soon will be dust.
We sag and groan with each
Bls.
Fl.
B♭ Cl.
Vln.
arco
Vc.
arco
Pno.
D. S.

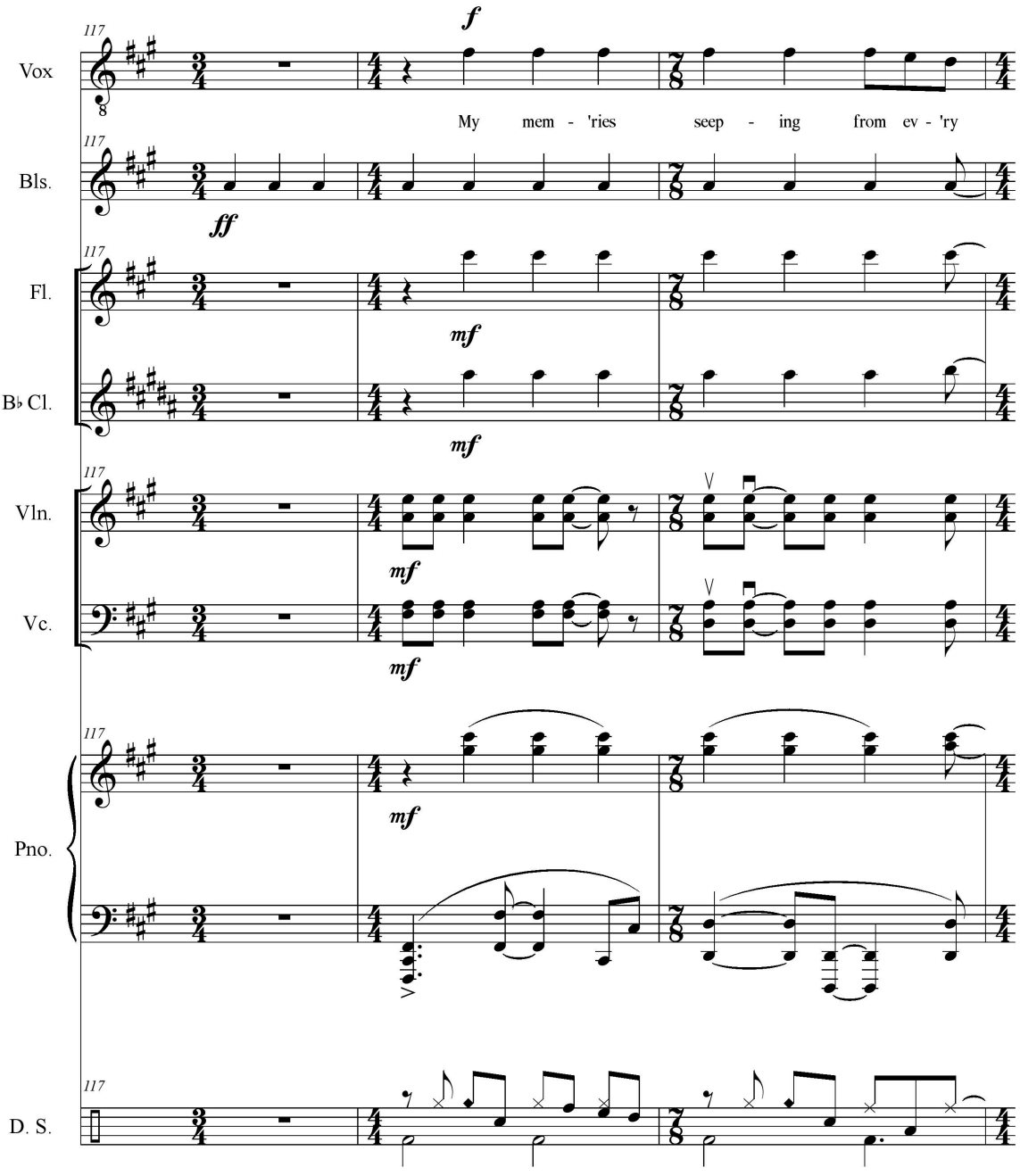

98
Vox
gust of wind
Time has ne - ver slow'd or stopp'd for a - ny - one. We
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
p

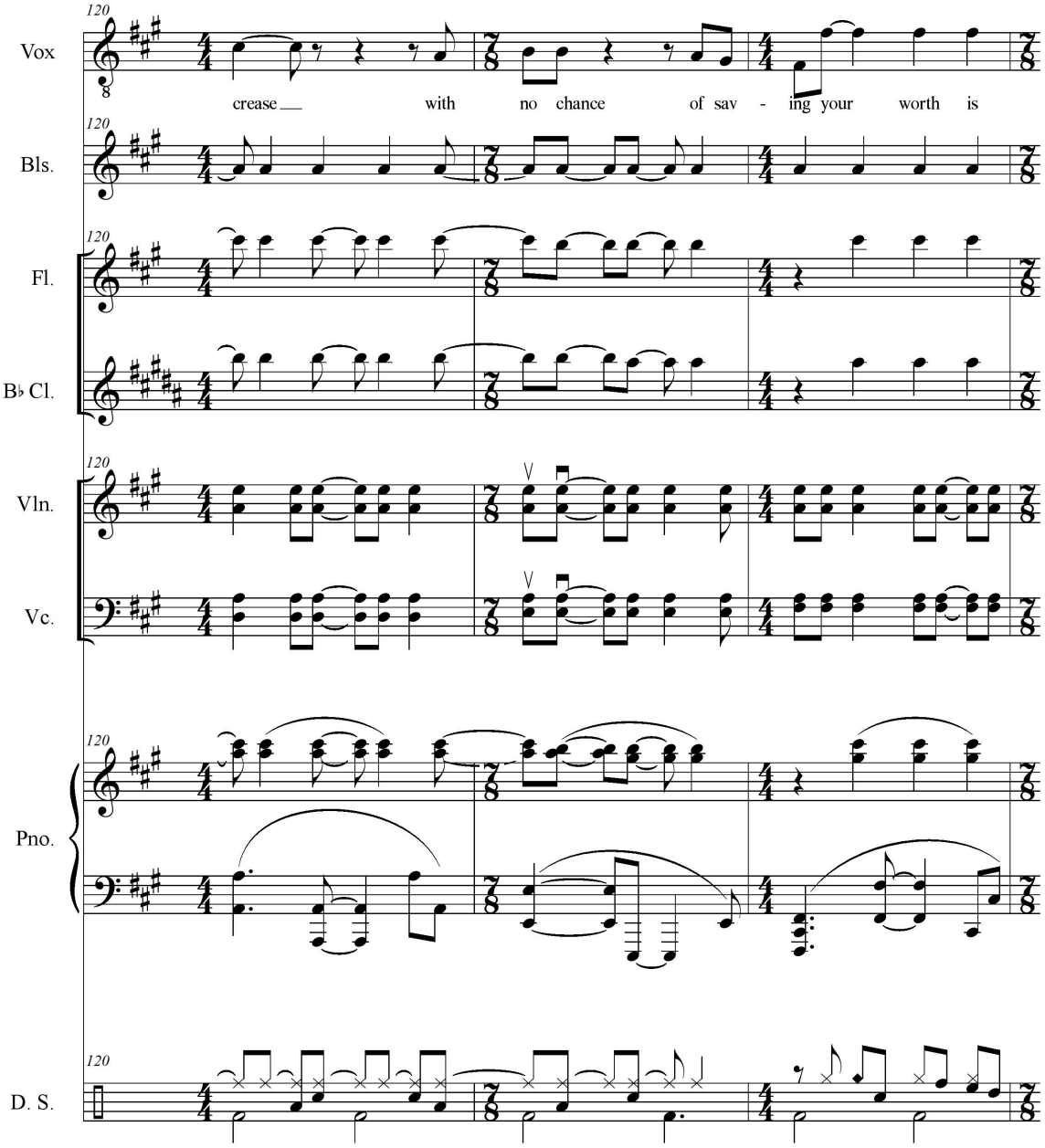

103
Vox
will ne - ver be the ex - cep - tion. There will be no re - prieve as we crum - ble. We will
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

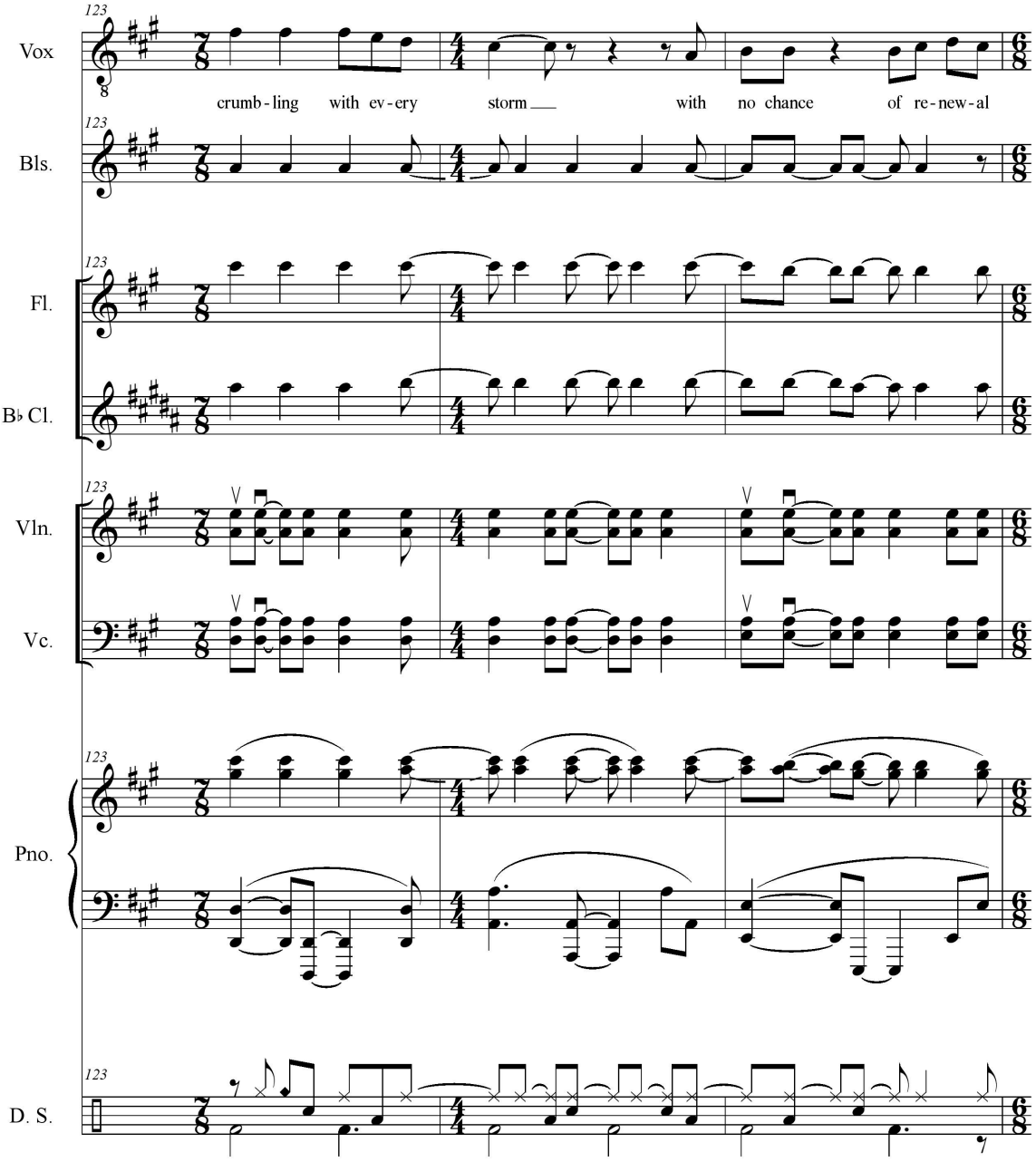

108
Vox
ne - ver be the ex - cep - tion There will be no re -
Bls.
Fl.
B♭ Cl.
Vln.
p
Vc.
Pno.
D. S.

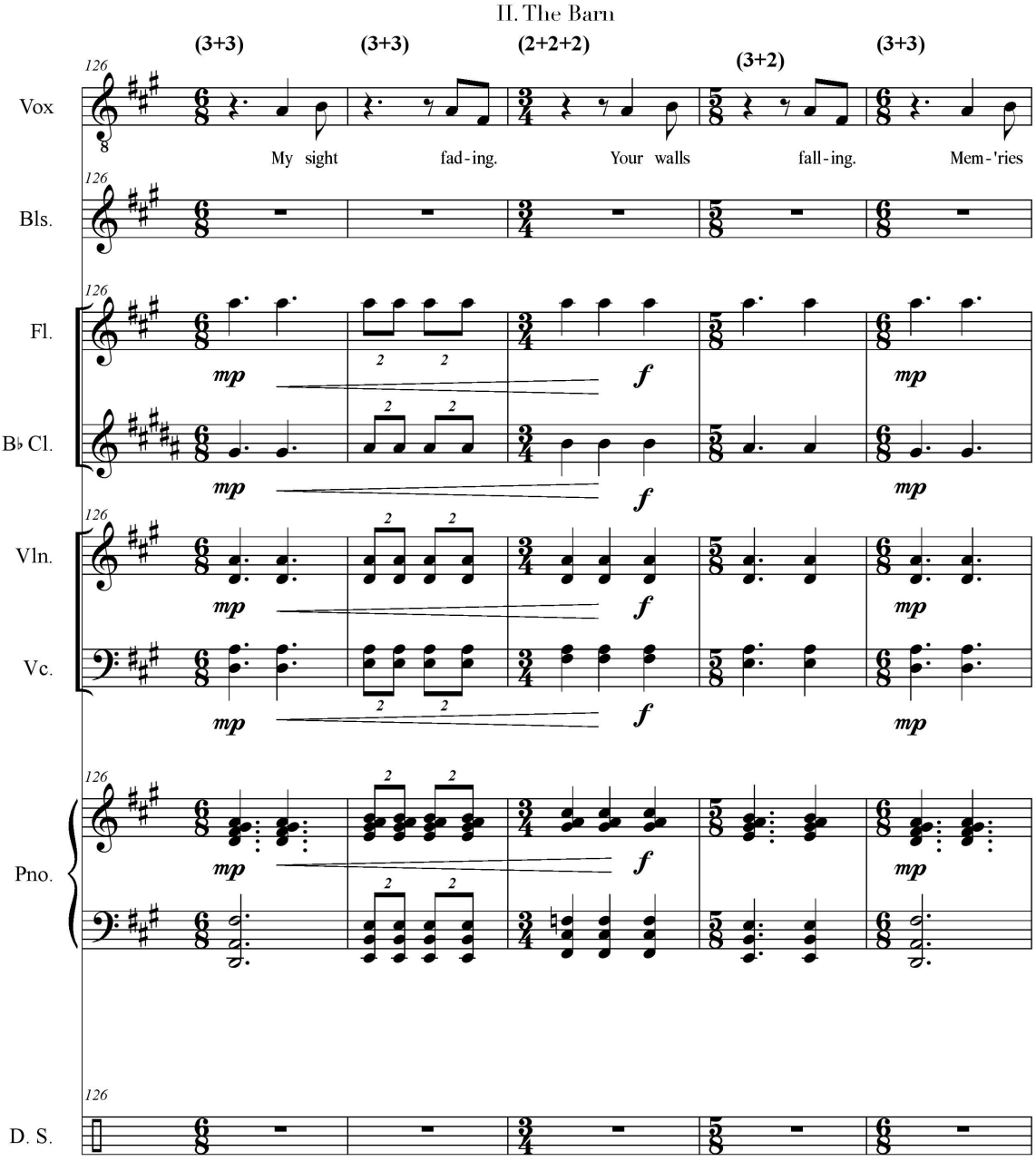

Vox
prieve as we crum - ble. We will ne - ver be the ex -
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

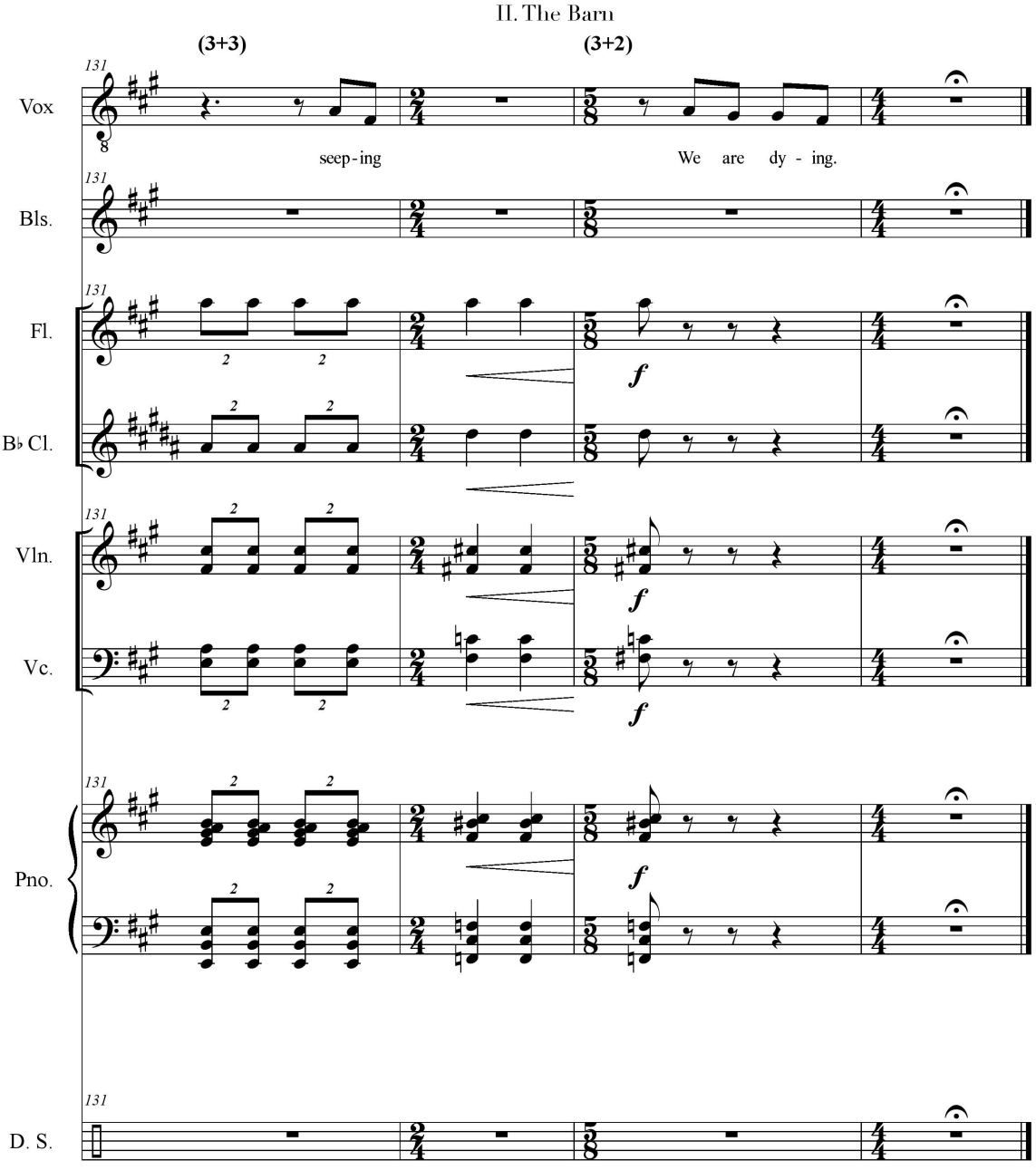

114
Vox
cep - tion. Time has ne - ver slow'd - or stopp'd for a - ny - one
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
f


117
Vox
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
f
My mem - 'ries seep - ing from ev - 'ry
ff
mf
mf
mf
mf

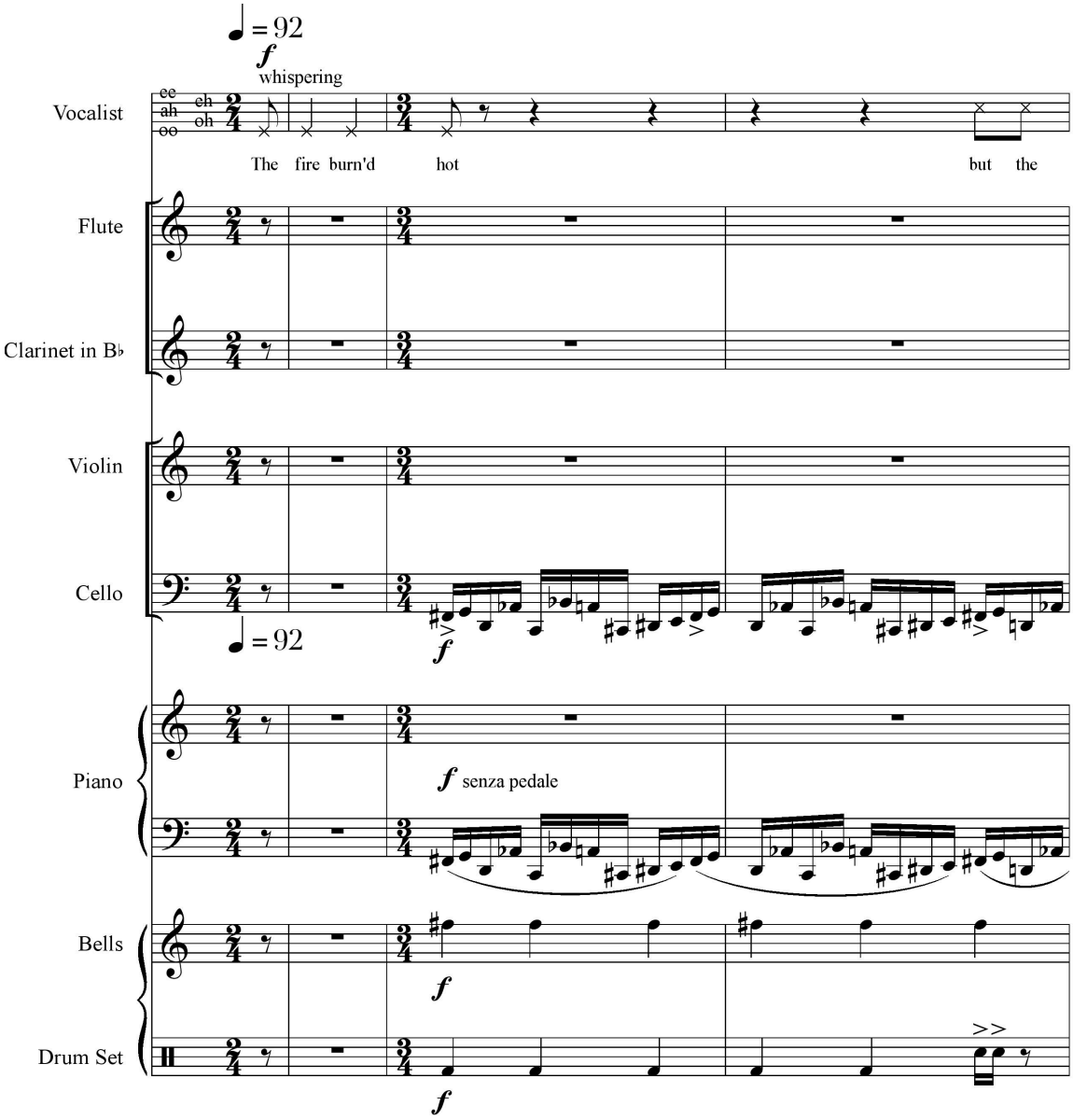

Vox
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
120
crease with no chance of sav - ing your worth is

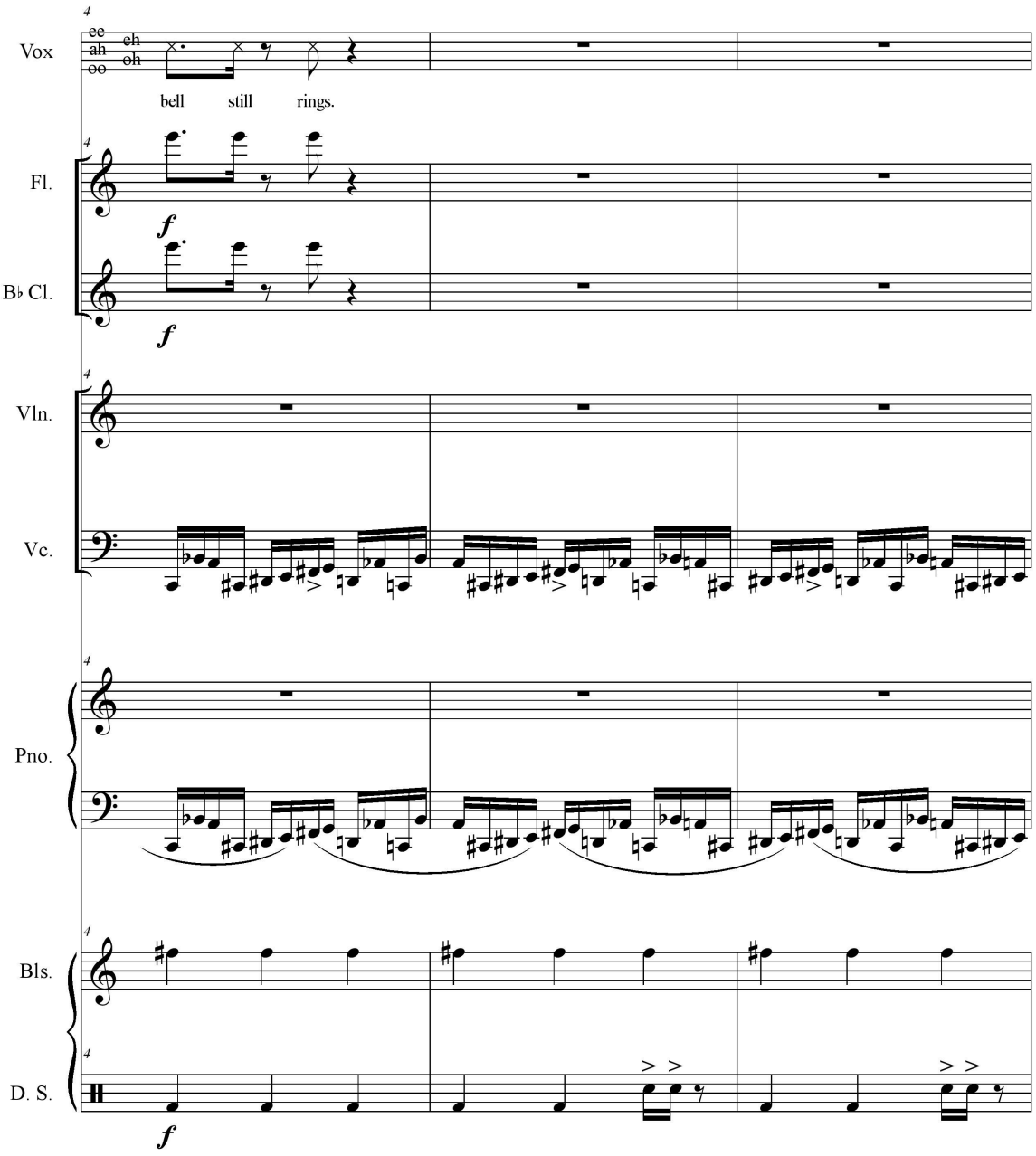

Vox
crumb-ling with ev-ery storm with no chance of re-new-al
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.

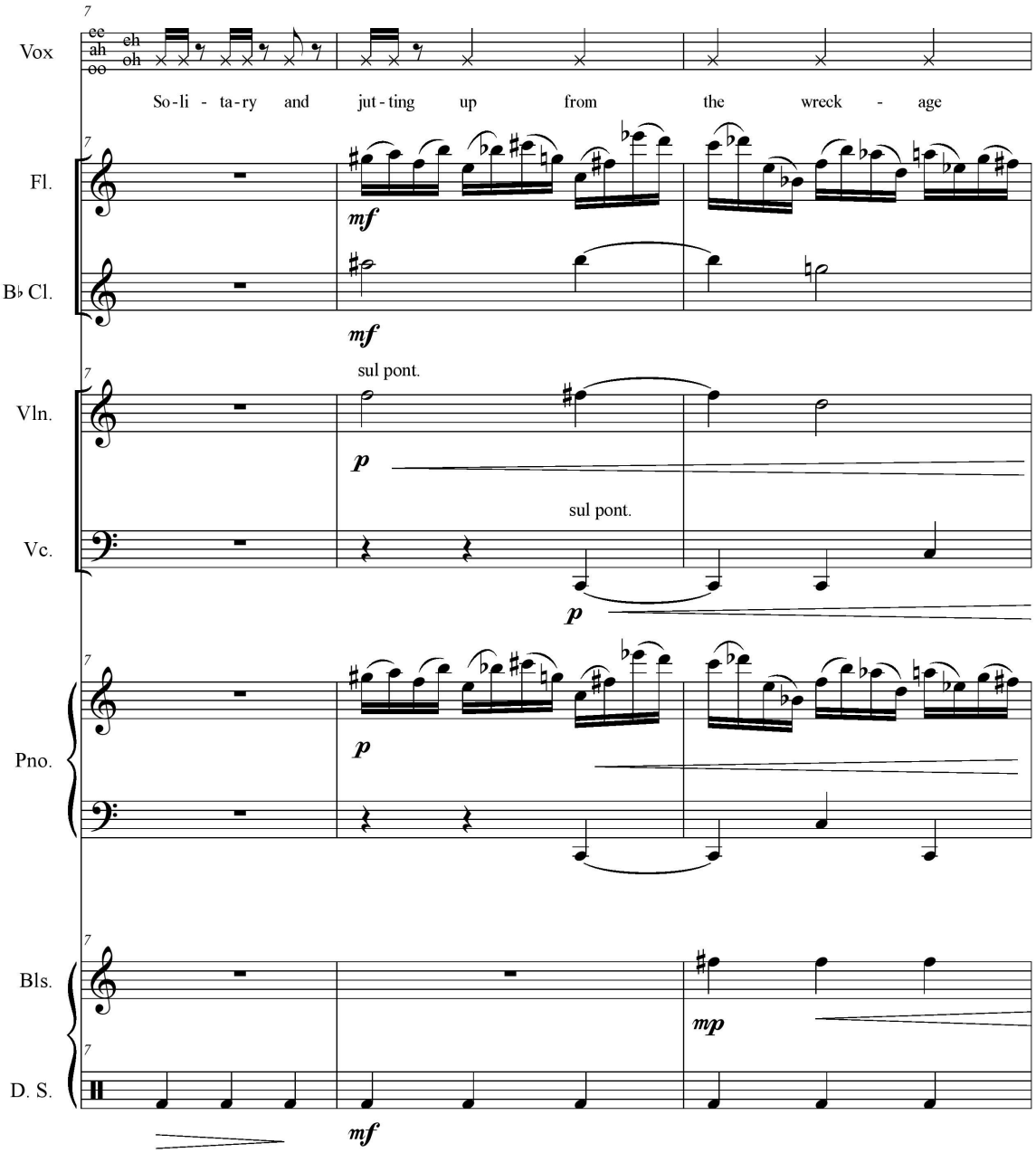

II. The Barn
(3+3)
(3+3)
(2+2+2)
(3+2)
(3+3)
126
Vox
My sight fad-ing. Your walls fall-ing. Mem-'ries
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
mp
f
mp

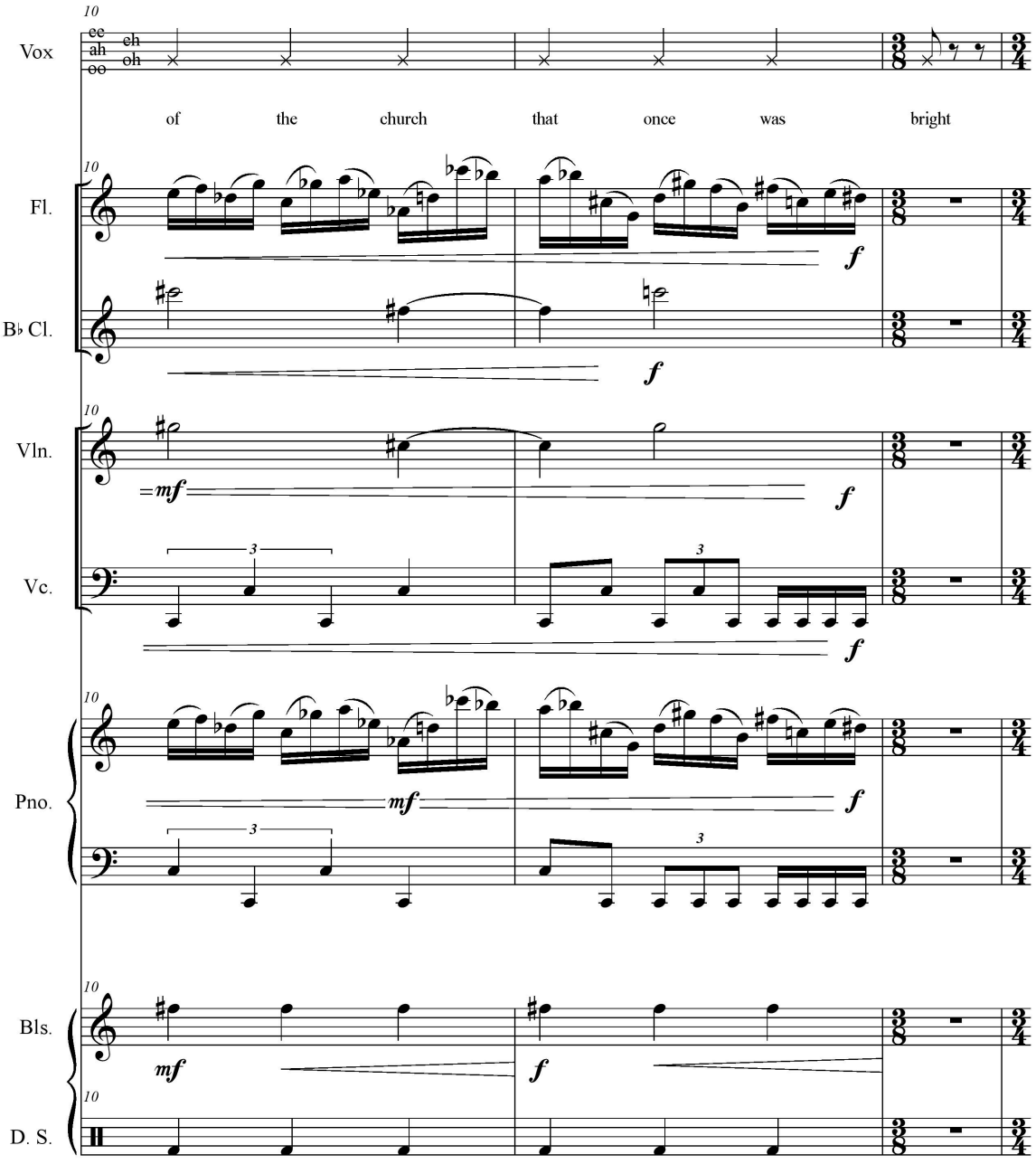

II. The Barn
(3+3)
(3+2)
131
Vox
seep-ing
We are dy - ing.
Bls.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
D. S.
f

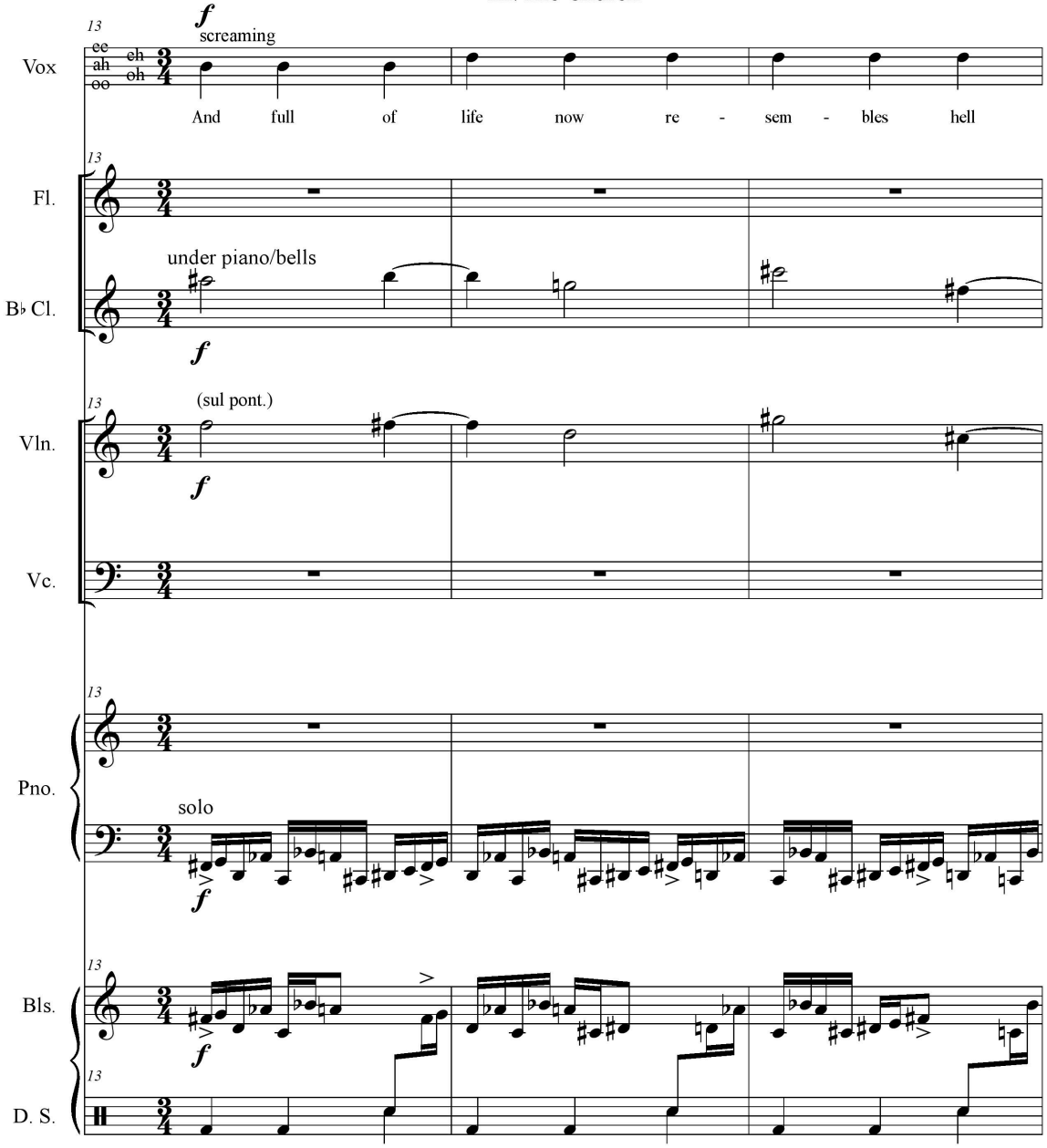
# III. The Church

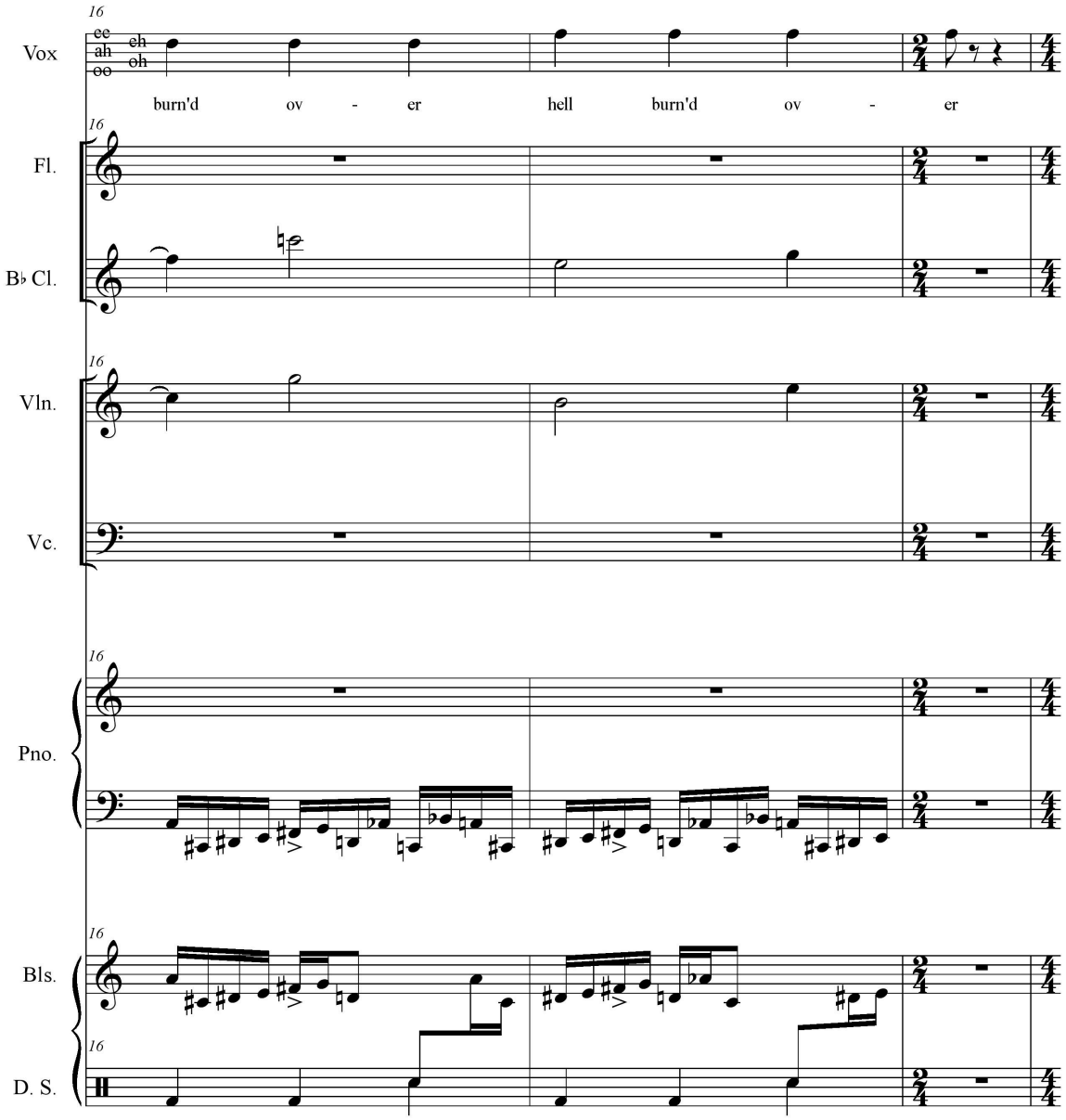


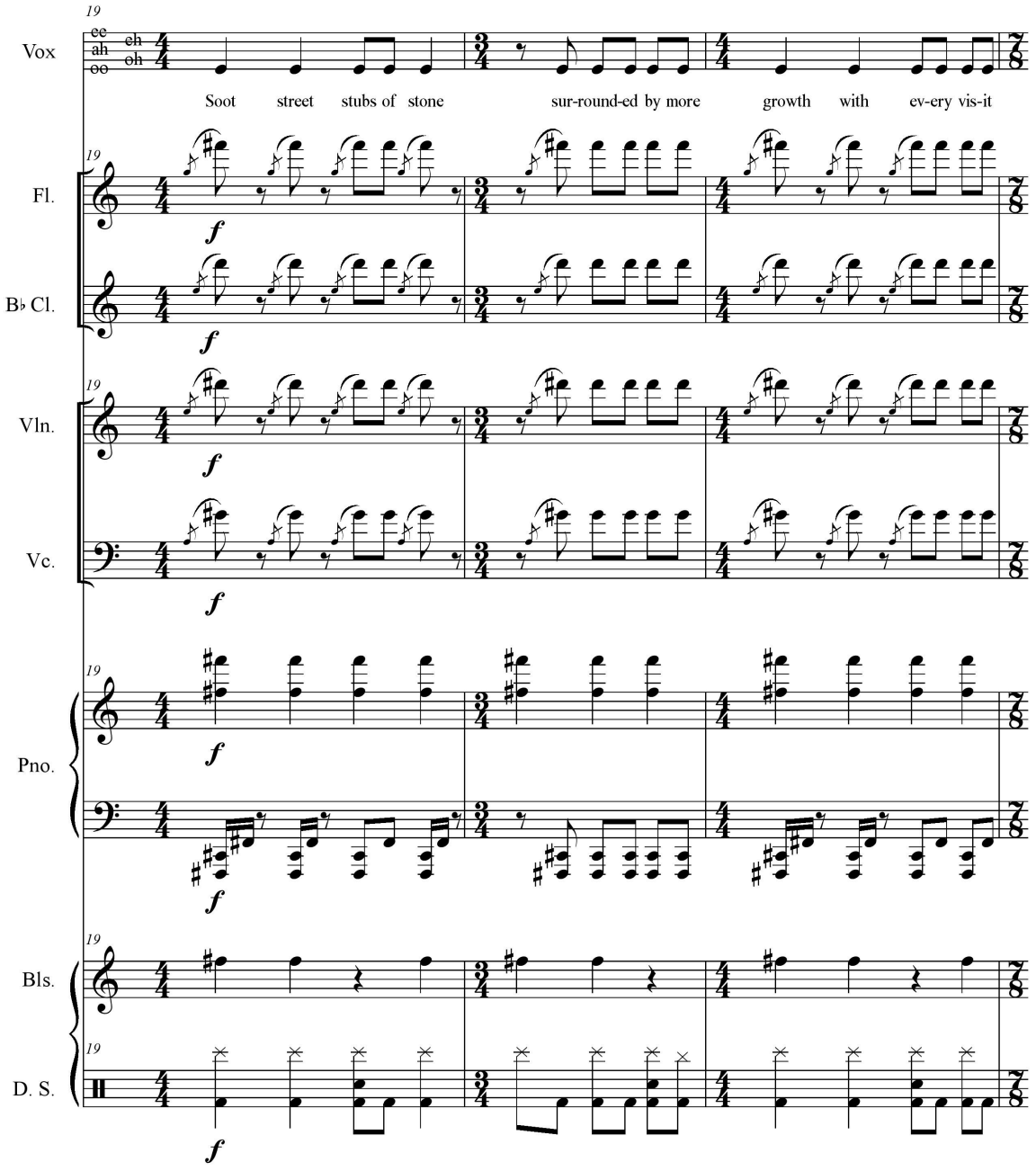

Vox
ee
ah
oo
eh
oh
bell still rings.
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
Bls.
D. S.
f

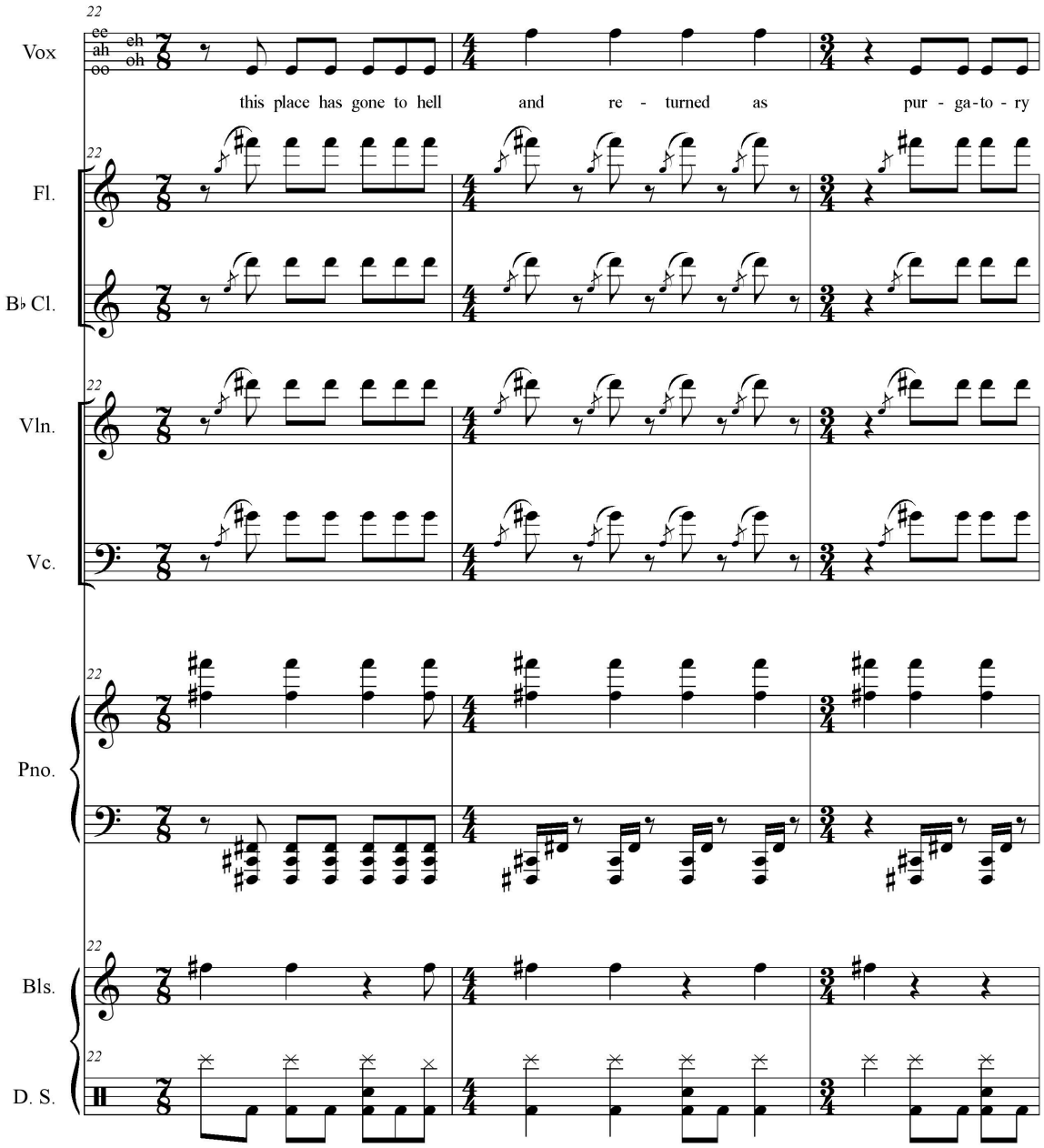

Vox
ee
ah
oh
eh
oh
So-li - ta-ry and jut-ting up from the wreck - age
Fl.
mf
B♭ Cl.
mf
Vln.
sul pont.
p
Vc.
sul pont.
p
Pno.
p
Bls.
mp
D. S.
mf

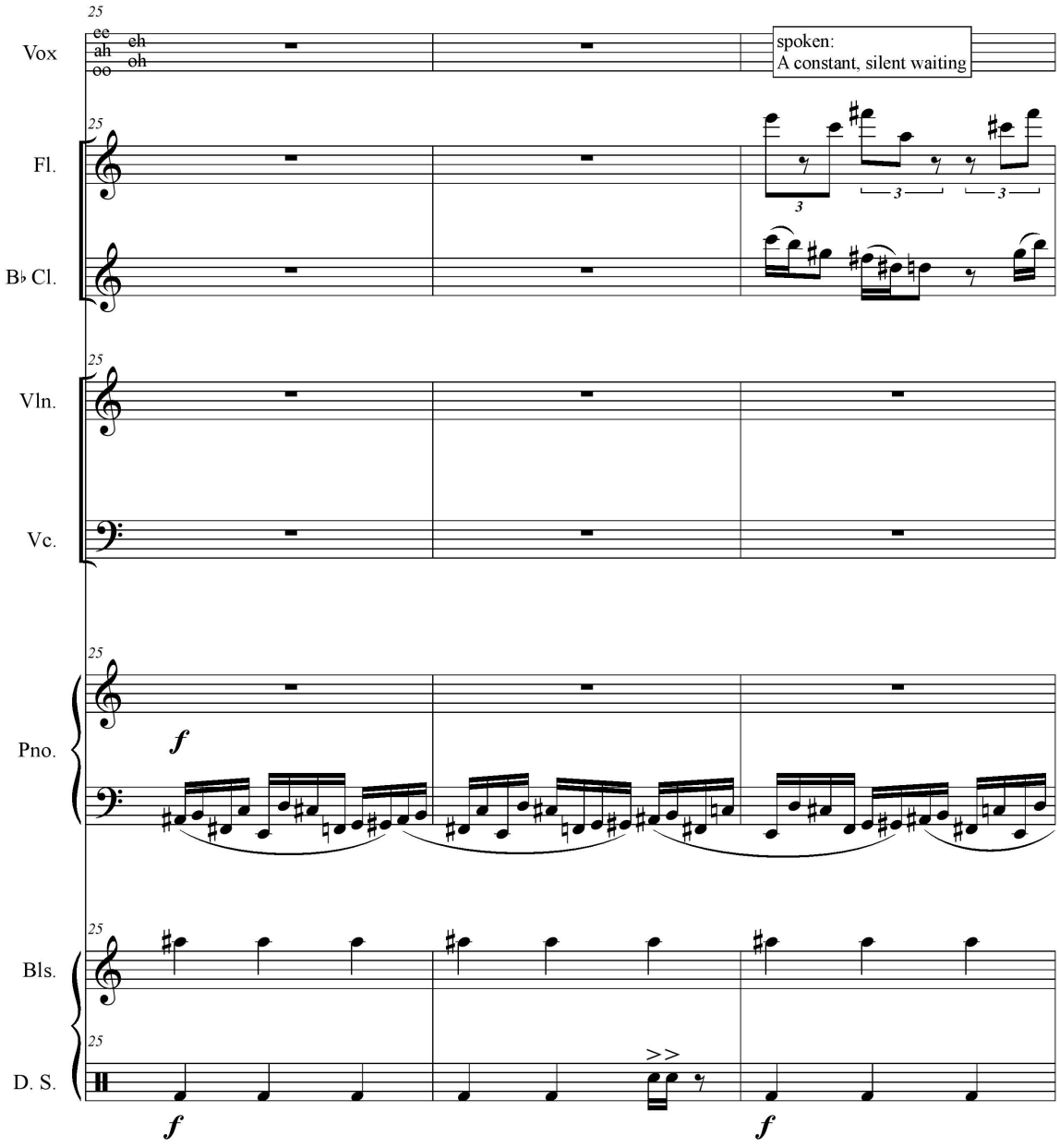

10
Vox
ee
ah
oo
eh
oh
of the church that once was bright
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
Bls.
D. S.
mf
f

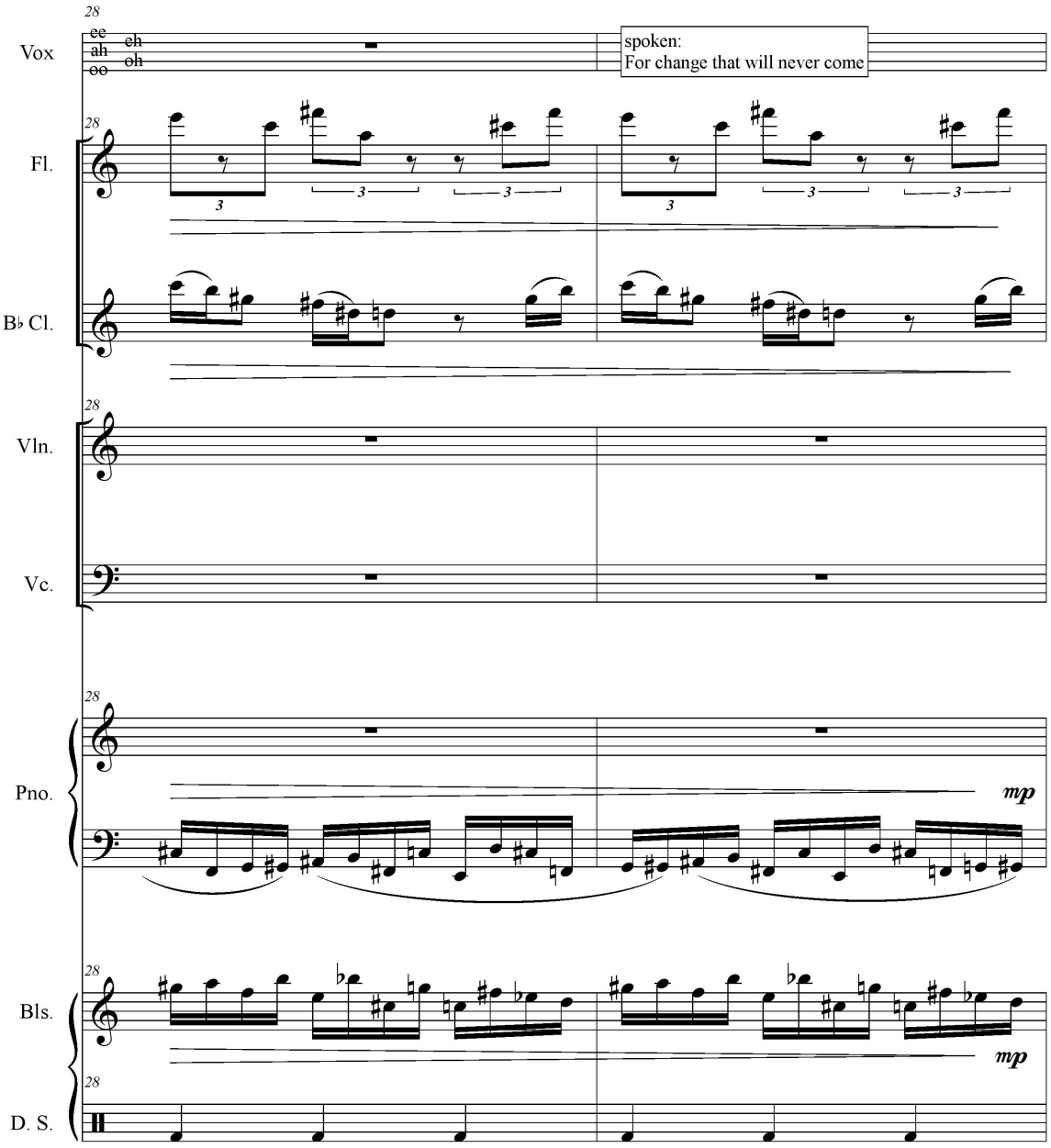

13
Vox
ee
ah
oo
eh
oh
f
screaming
And full of life now re - sem - bles hell
Fl.
B♭ Cl.
under piano/bells
f
Vln.
(sul pont.)
f
Vc.
Pno.
solo
f
Bls.
f
D. S.

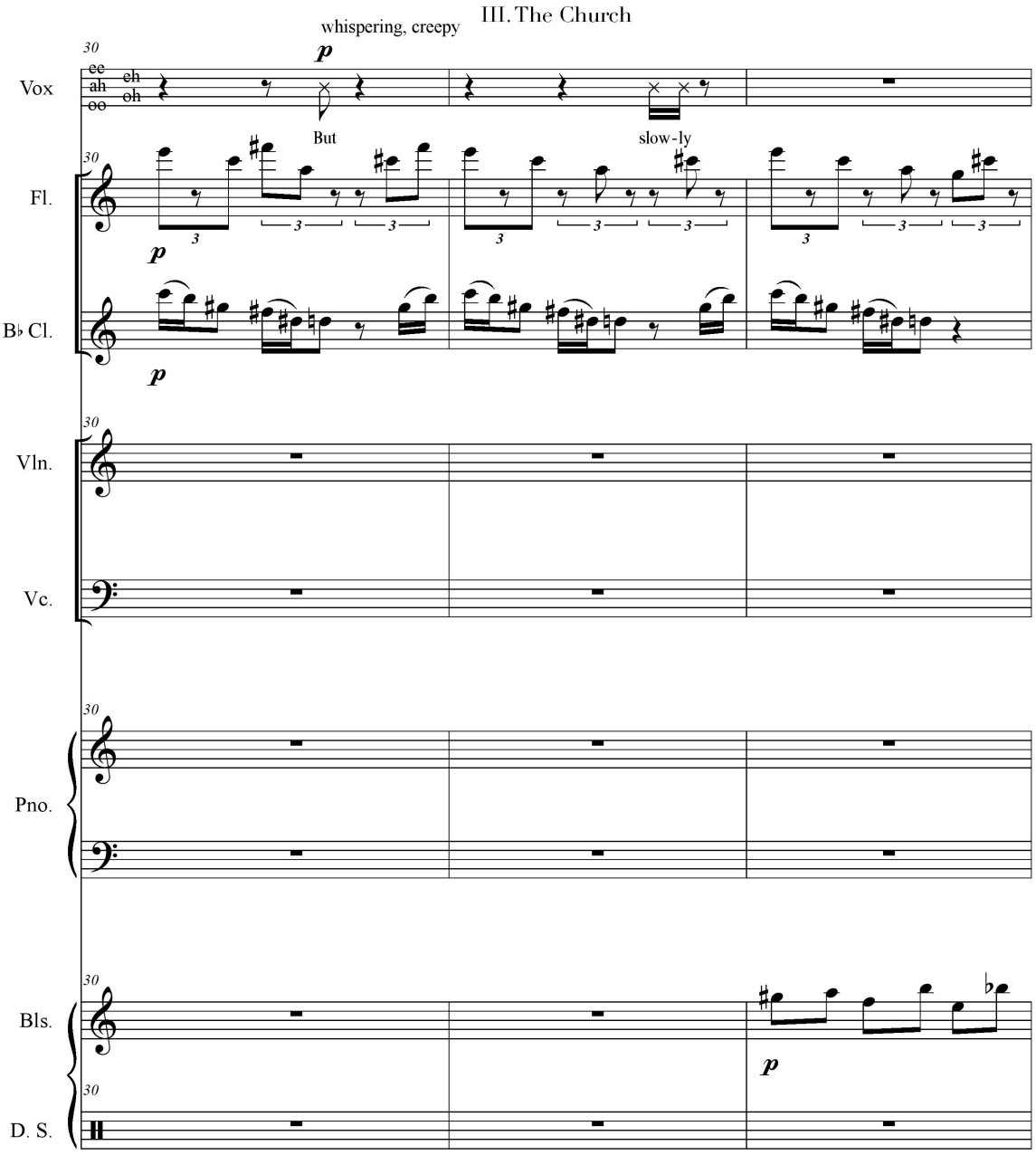

16
Vox
ee
ah
oo
eh
oh
burn'd ov - er hell burn'd ov - er
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
Bls.
D. S.

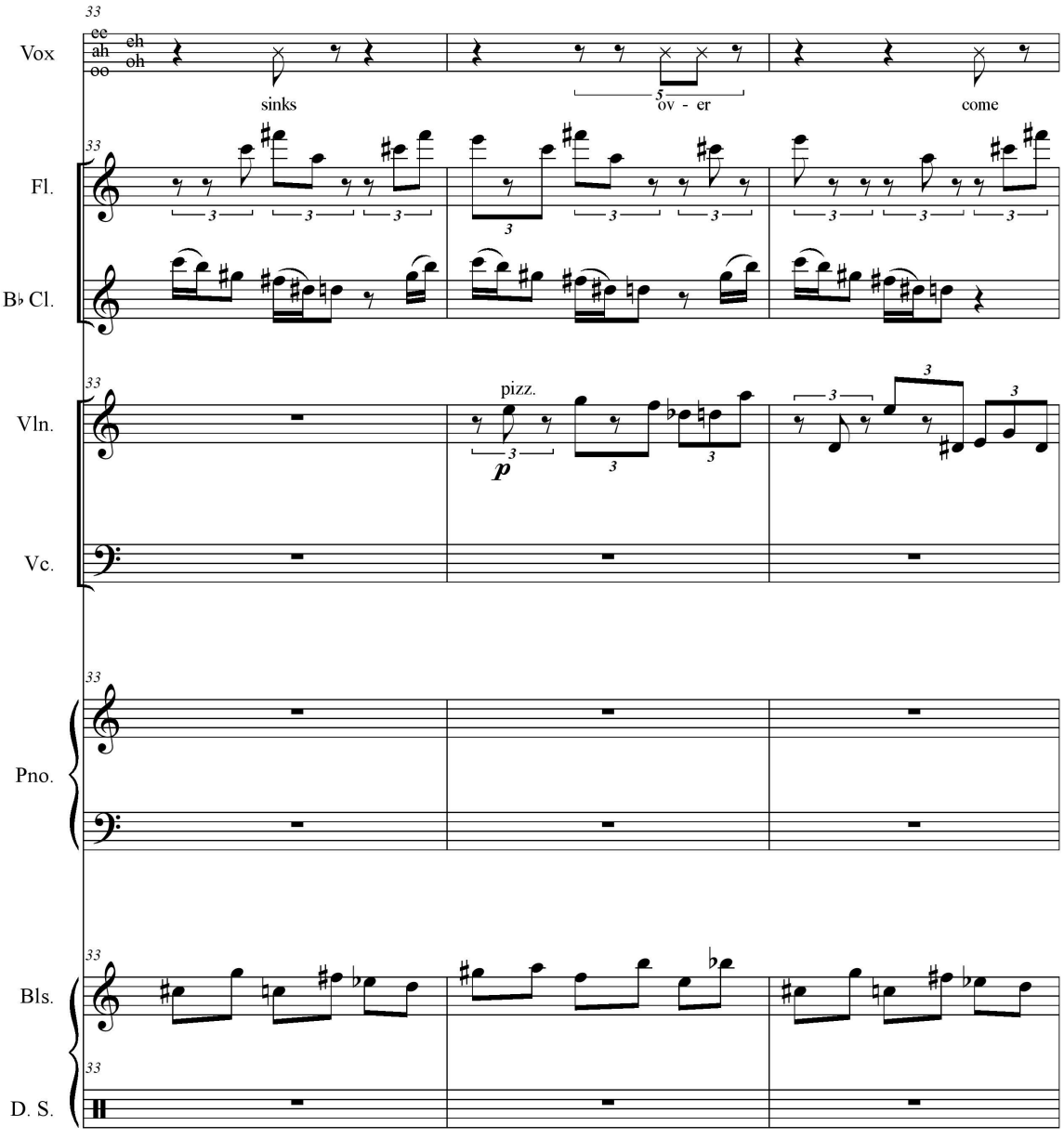

19
Vox
ee
ah
oo
eh
oh
Soot street stubs of stone sur-round-ed by more growth with ev-ery vis-it
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
Bls.
D. S.
f

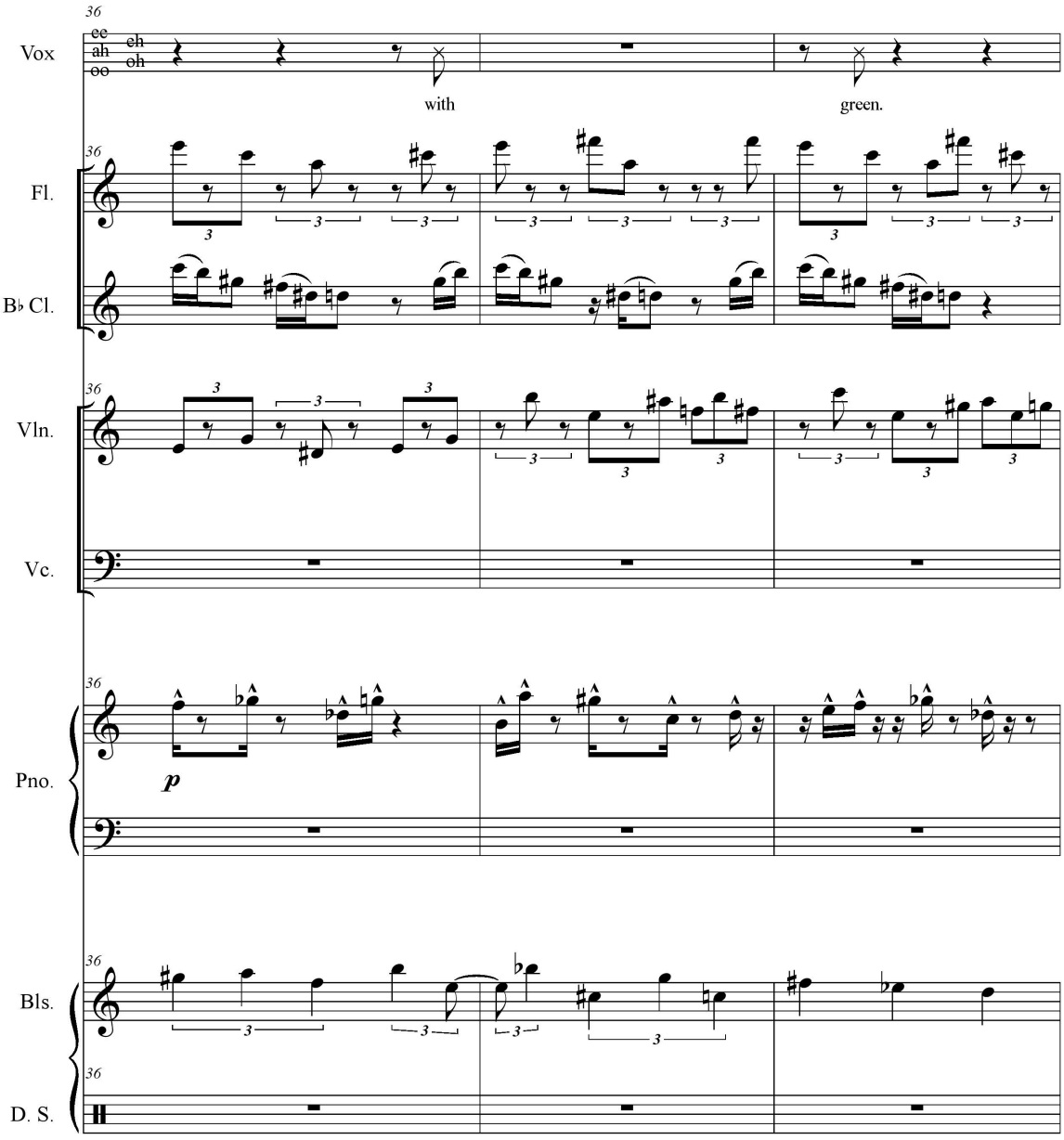

22
Vox
ee
ah
oo
eh
oh
this place has gone to hell
and
re - turned
as
pur - ga-to - ry
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
Bls.
D. S.

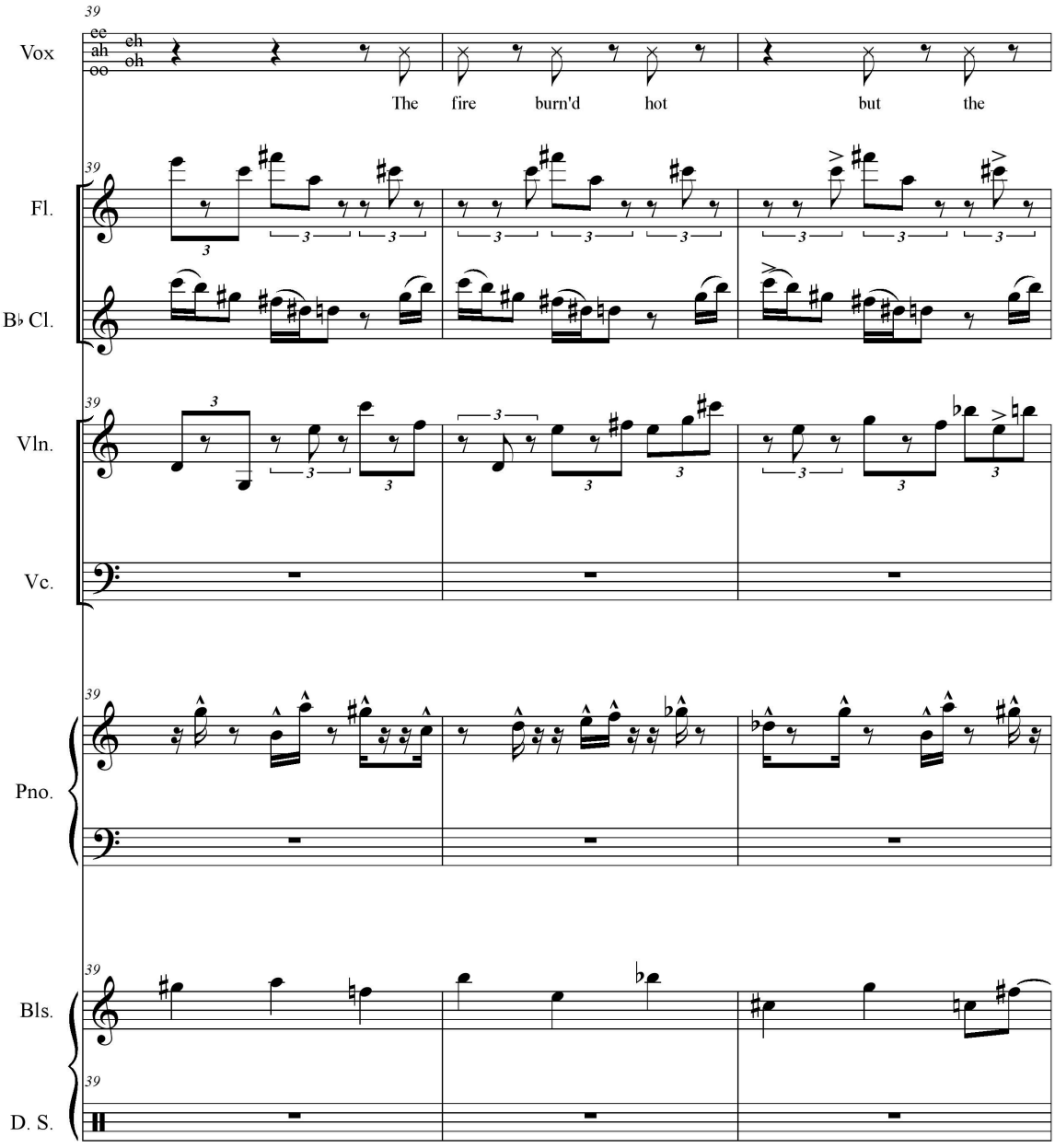

25
Vox
ee
ah
oh
eh
oh
spoken:
A constant, silent waiting
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
f
Bls.
D. S.
>>
f
f

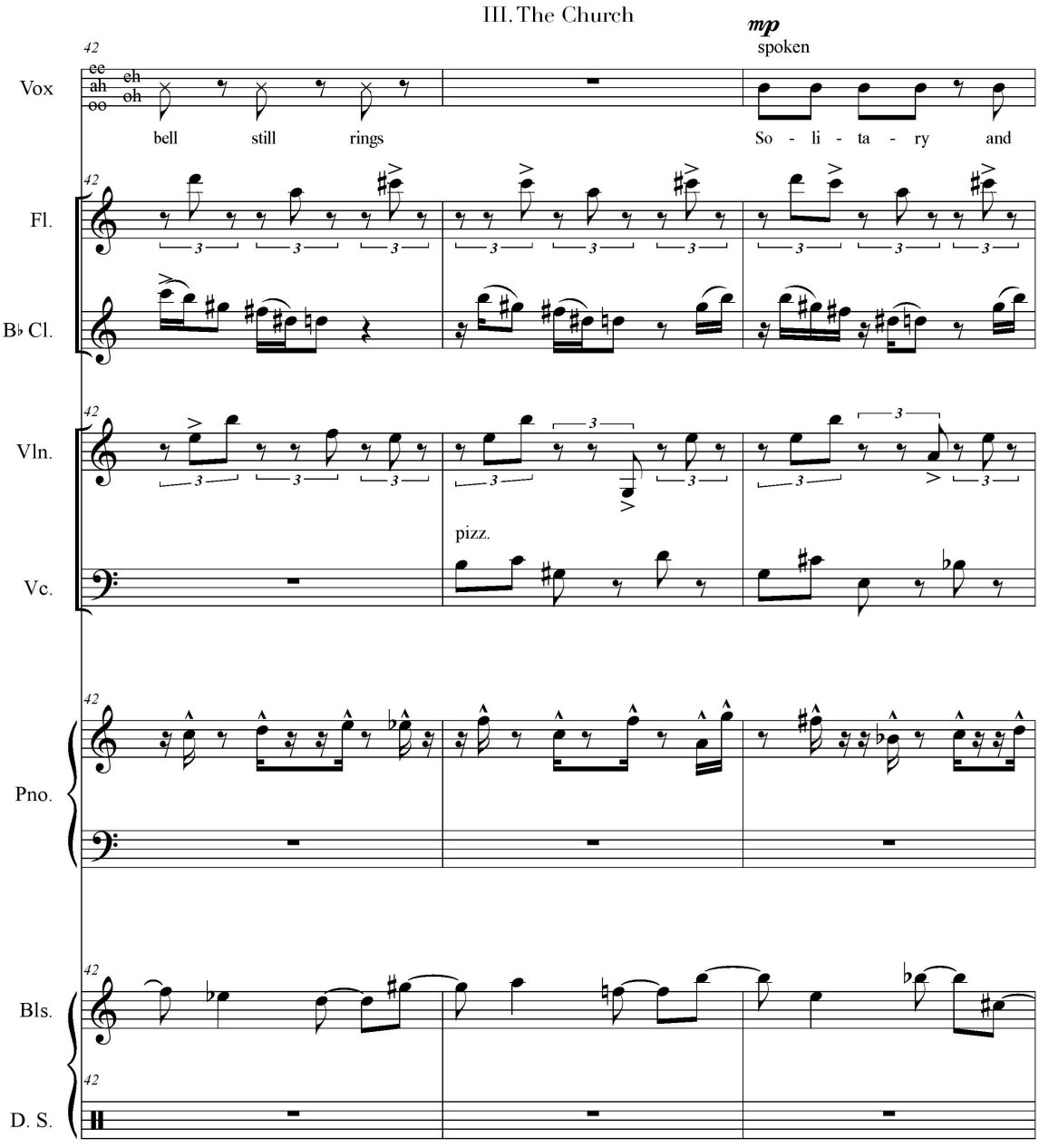

28
Vox
ee
ah
oo
eh
oh
spoken:
For change that will never come
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
mp
Bls.
mp
D. S.

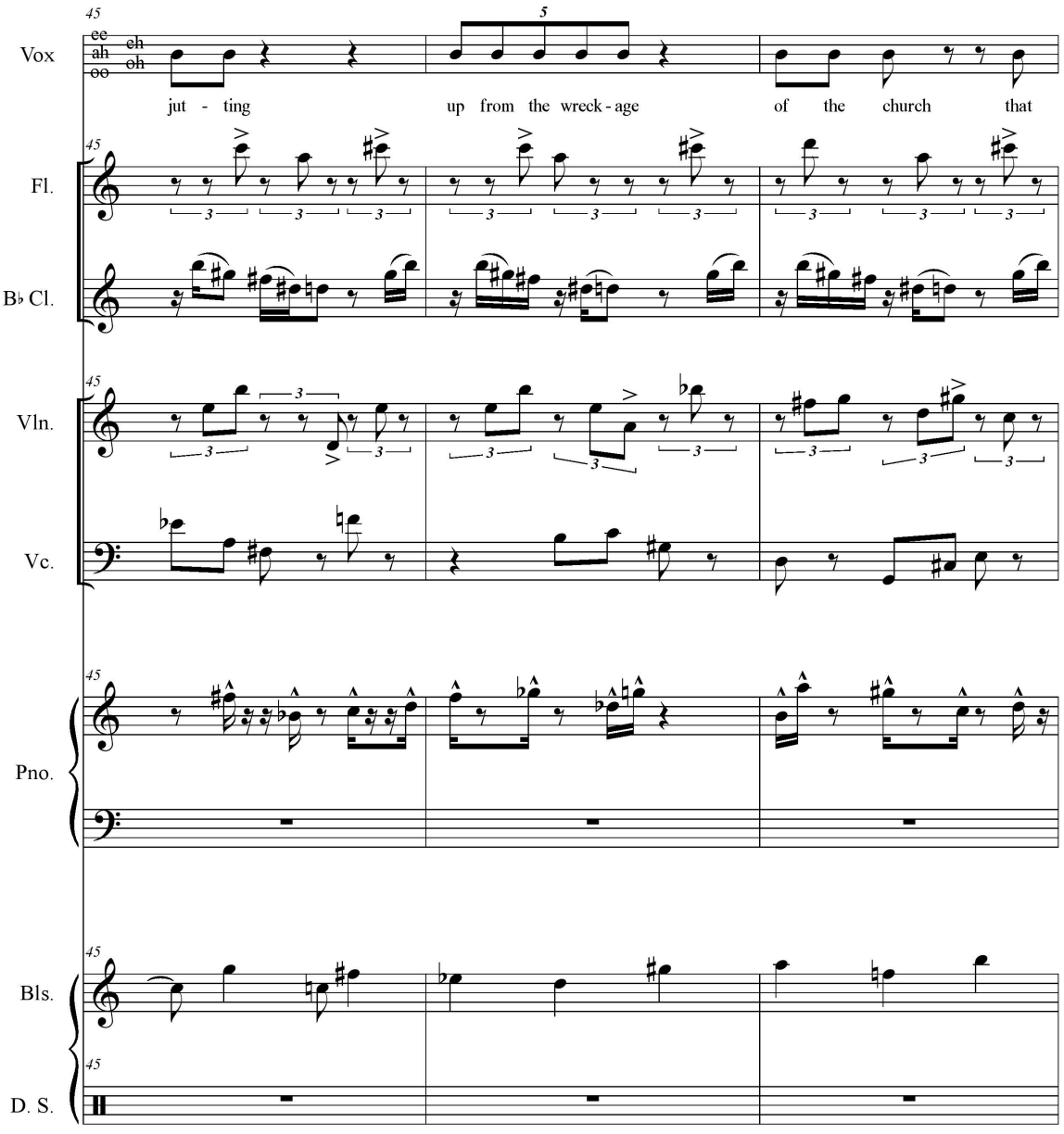

III. The Church
whispering, creepy
Vox
ee
ah
oh
eh
oh
But
slow-ly
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
Bls.
D. S.

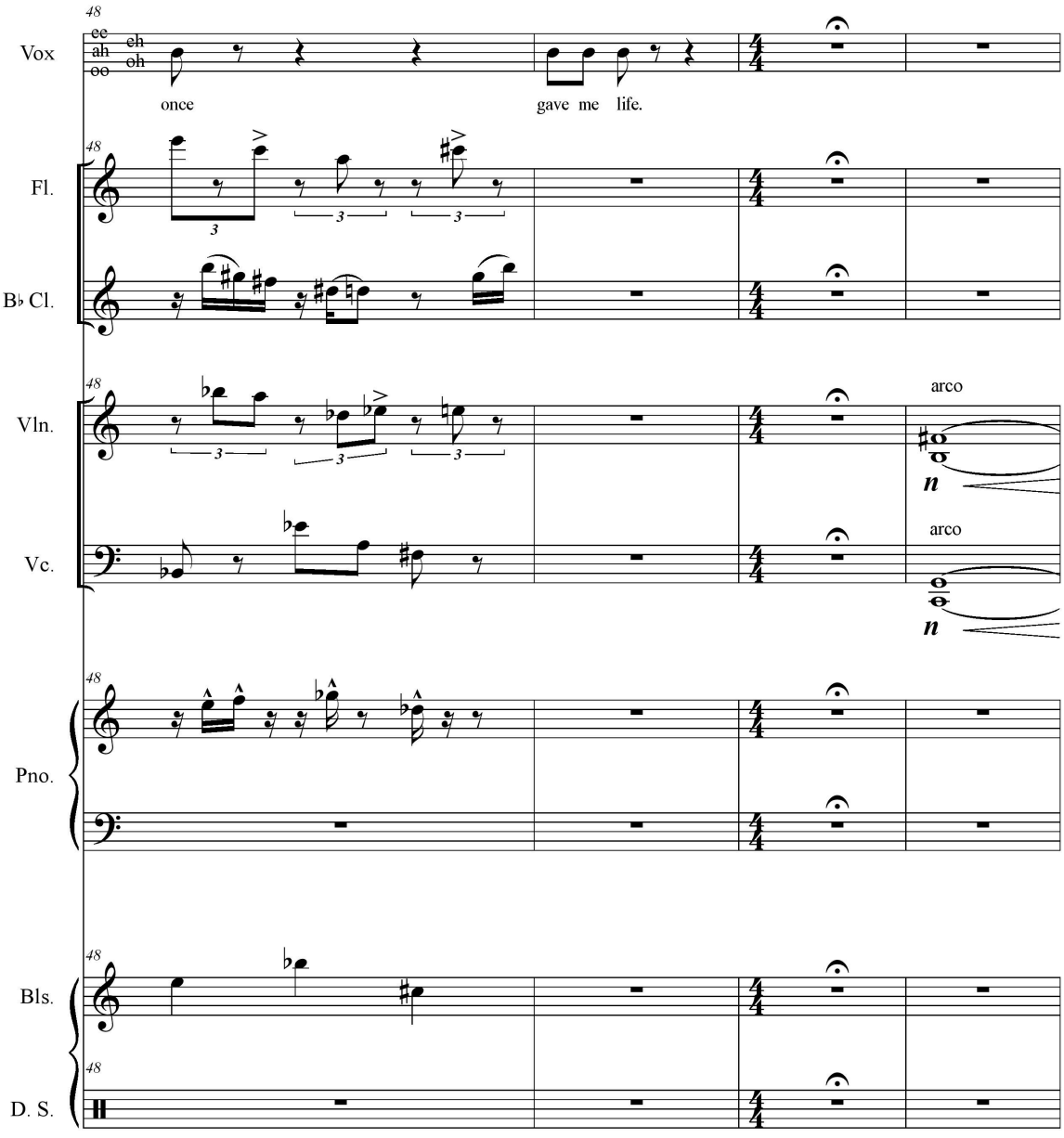

33
Vox
ee
ah
oo
eh
oh
sinks
ov - er
come
Fl.
B♭ Cl.
Vln.
pizz.
p
Vc.
Pno.
Bls.
D. S.

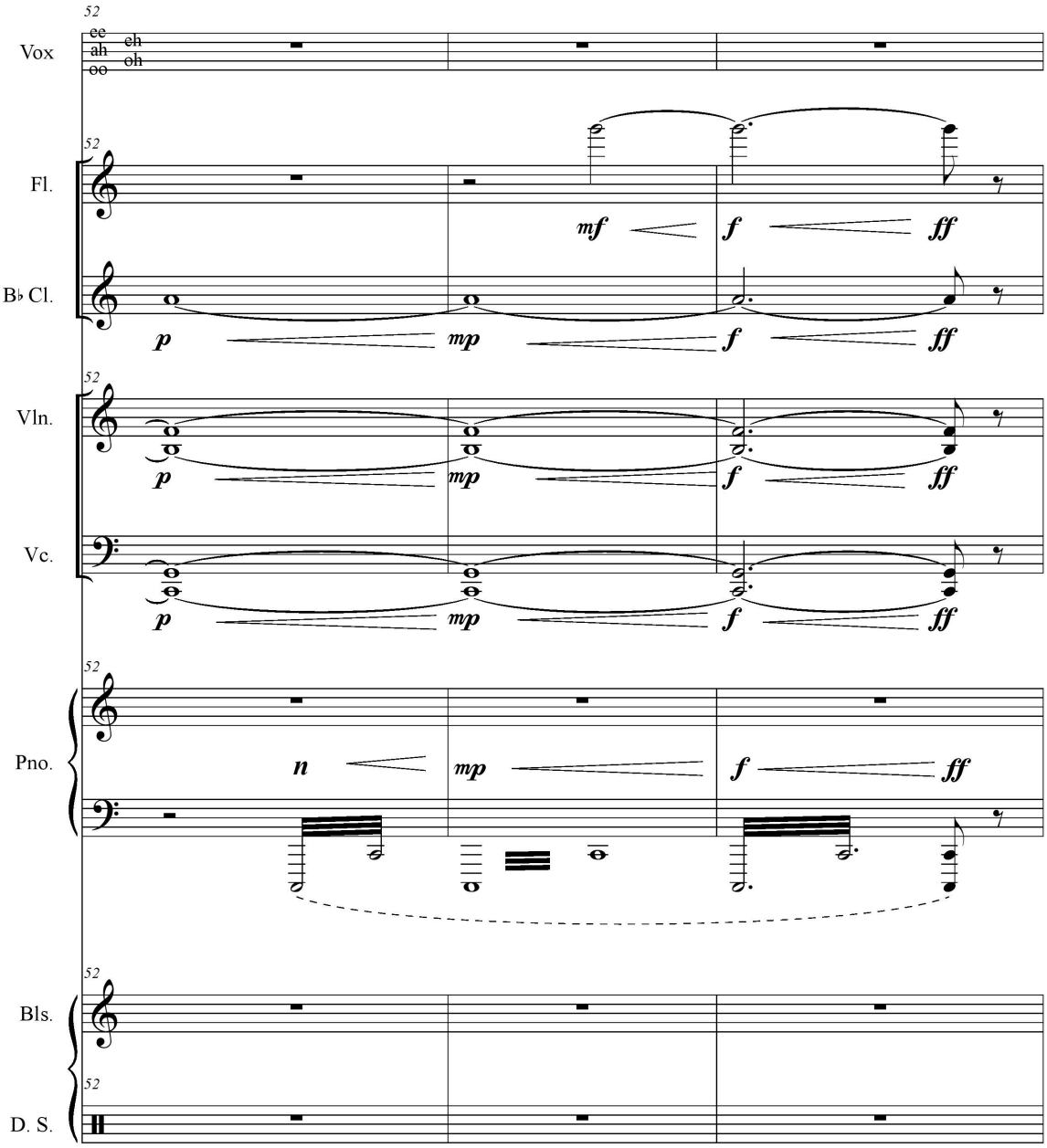

36
ee
ah
oo
eh
oh
with
green.
Vox
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
p
Bls.
D. S.

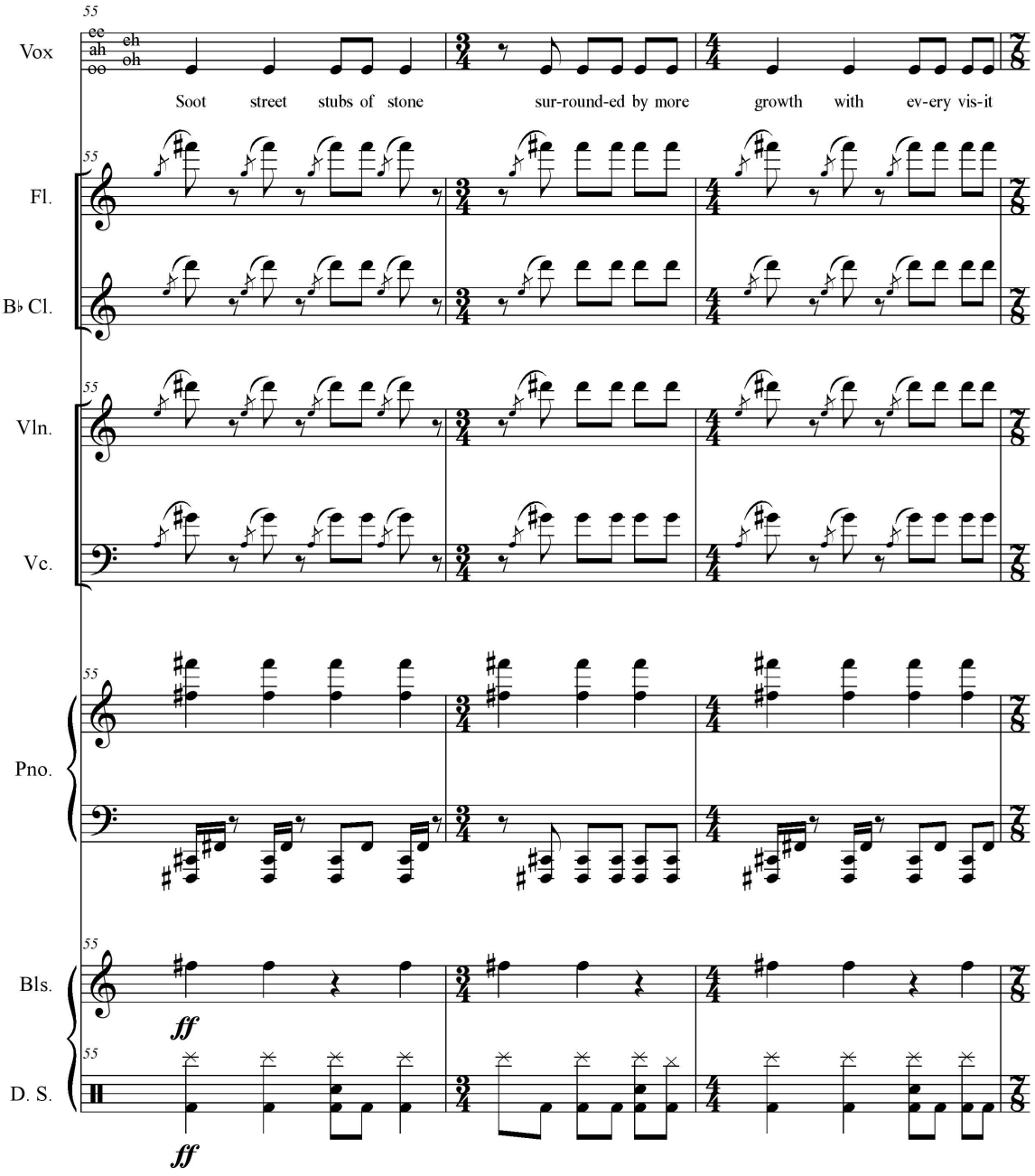

39
Vox
ee
ah
oo
eh
oh
The fire burn'd hot but the
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
Bls.
D. S.

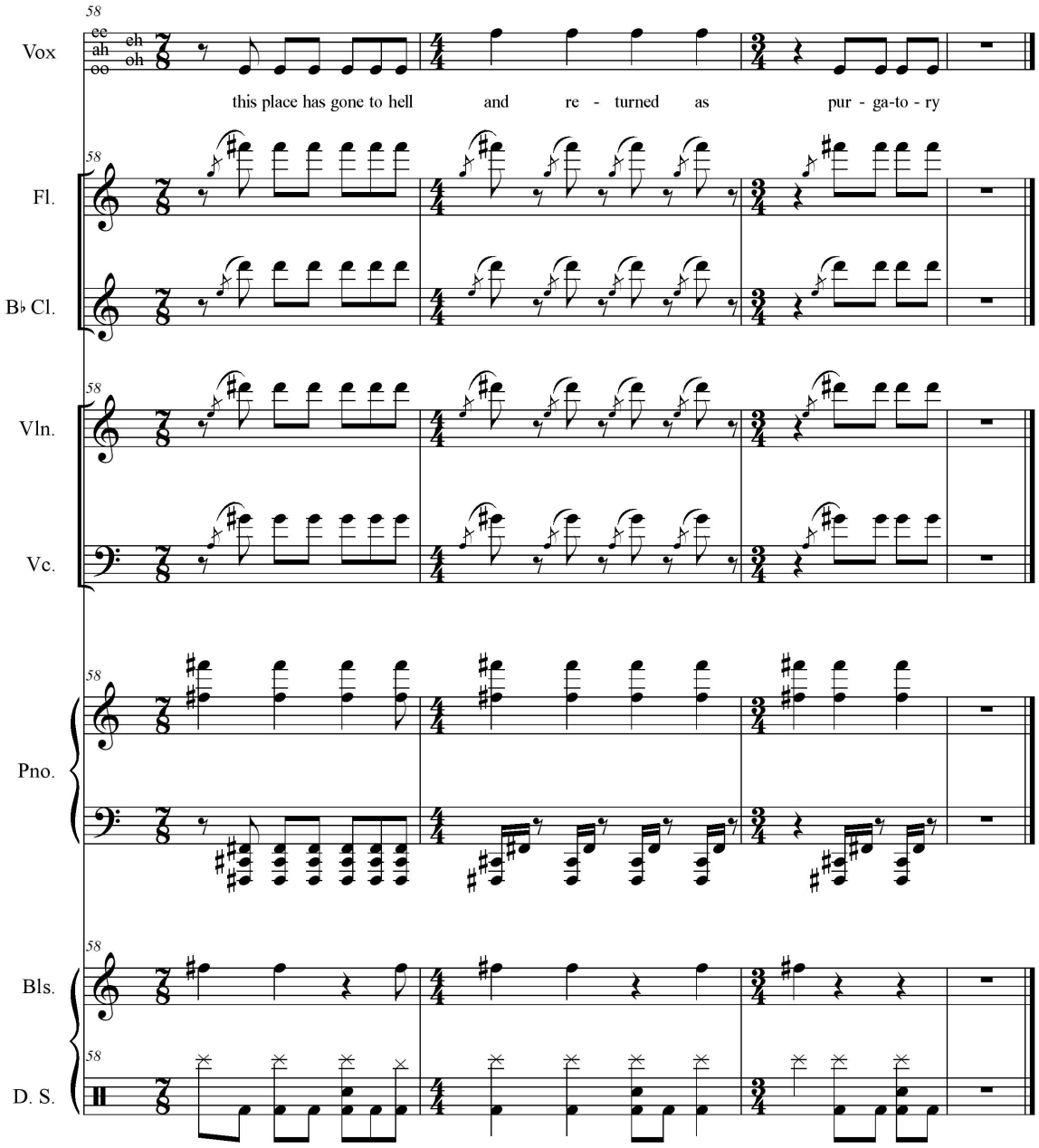

III. The Church
mp
spoken
42
Vox
ee
ah
oh
eh
oh
bell still rings
So - li - ta - ry and
Fl.
B♭ Cl.
Vln.
pizz.
Vc.
Pno.
Bls.
D. S.


45
Vox
ee
ah
oo
eh
oh
jut - ting
up from the wreck - age
of the church that
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
Bls.
D. S.


48
Vox
ee
ah
oo
eh
oh
once
gave me life.
Fl.
B♭ Cl.
Vln.
arco
Vc.
arco
Pno.
Bls.
D. S.


52
ee
ah
oo
eh
oh
Vox
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
Bls.
D. S.
mf
f
ff
p
mp


55
Vox
ee
ah
oo
eh
oh
Soot street stubs of stone sur-round-ed by more growth with ev-ery vis-it
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
Bls.
D. S.
ff
ff


58
Vox
ee
ah
oo
eh
oh
this place has gone to hell
and
re - turned
as
pur - ga-to - ry
Fl.
B♭ Cl.
Vln.
Vc.
Pno.
Bls.
D. S.